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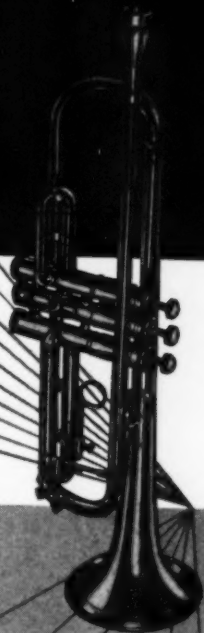
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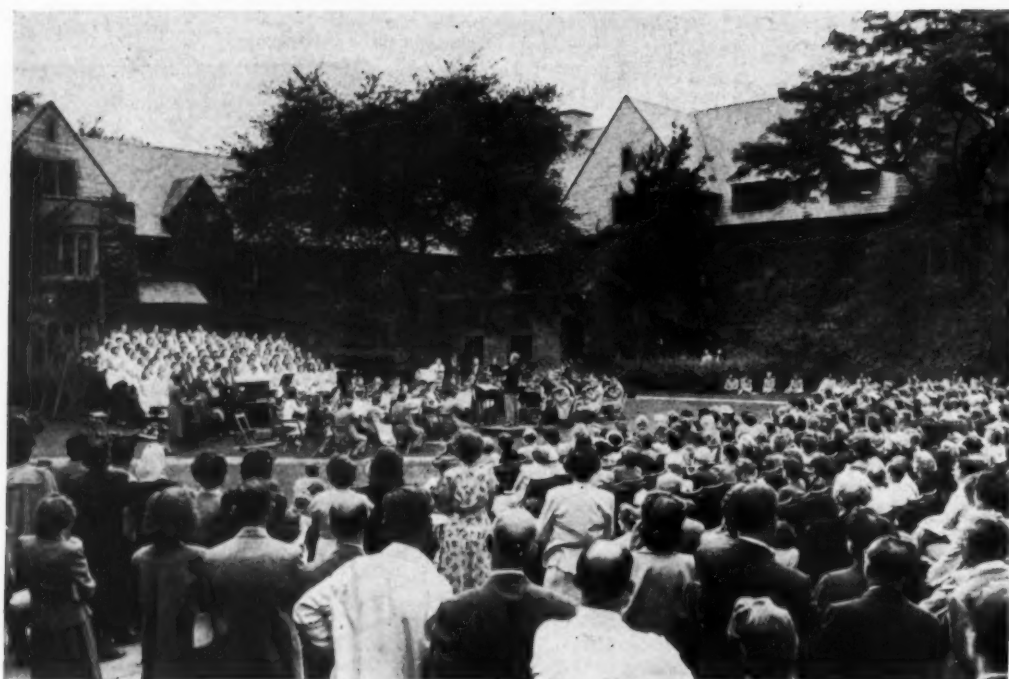
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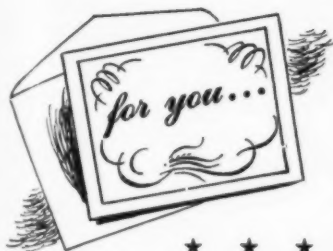
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Bulletin Board

WILL H. BRYANT, founder and conductor for twenty-three years of the Terre Haute (Indiana) Civic Symphony Orchestra, professor emeritus of music at Indiana State Teachers College, Terre Haute, and most recently a member of the faculty of Guilford (North Carolina) College, died January 4, 1950, in Greensboro, North Carolina. Born in Ottawa, Illinois, in 1879, he received his bachelor's degree from Indiana State Teachers College and his master's from Syracuse University. In 1921, he joined the faculty of Indiana State Teachers College—on which staff he served until 1947 when he retired. Still anxious to continue in music education, he obtained last summer a position on the Guilford College music faculty but was forced to resign in October because of ill health.

First joining the MENC in 1923, Mr. Bryant was a former president of the Indianapolis In-and-About Club, the Indiana Music Educators Association, and the Composers Guild of Indiana—as well as of the Music Composers League of America. He conducted the Terre Haute Civic Symphony from 1926, when he founded the organization, to the time he left for Guilford College.

Mr. Bryant is survived by his wife, *Blanche Davies Bryant*; a son, *Selwyn P.*, of Greensboro, with whom he and Mrs. Bryant had made their home since coming to Guilford College; a brother, *Paul E. Bryant*, of Coffeyville, Kansas; a grandson, and a great grandson.

PENNSYLVANIA Music Educators Association elected the following officers to start their terms January 1: President—*Chester Stinemann*, Senior High School, Lansford; first vice-president—*Claire Swope*, Teachers College, Slippery Rock; second vice-president—*R. Leslie Saunders*, Senior High School, Lebanon (retiring president), and secretary-treasurer — *Russell Shuttlesworth*, Harris School District, Harrisburg.

SOUTH DAKOTA Music Educators Association has its first board meeting of the year in February at South Dakota State College, Brookings, to elect new officers and make plans. New officers: President—*S. K. Lotspeich*, General Beadle State Teachers College, Madison; vice-president—*Francis Benson*, Public Schools, Sturgis, and secretary-treasurer—*Edith M. Cheney*, South Dakota State College, Brookings. The retiring president and vice-president are *Grace McArthur*, Northern State Teachers College, Aberdeen, and *Harley Christopherson*, Public Schools, Aberdeen.

New Board members who attended the meeting: *Richard Bentley* and *Eunice Crouch*, Redfield; *Francis Benson*, Sturgis; *Elizabeth Cummings*, Aberdeen; *Harold Hamaker*, Mitchell, and *S. K. Lotspeich*, Madison. Miss Cheney was appointed to fill the board vacancy caused by the resignation of *Ann M. Peterson*, Sioux Falls. Outgoing board members: *Arne Larson*, Brookings, and *Gertrude Bachmann*, Rapid City. *Russell Olmsted*, Belle Fourche, attended in place of *Miss Bachmann*. Representing the South Dakota High School Association on the board—*E. C. Coddington*, Ipswich; *Bandmasters Association*—*Willard Feifar*, Vermillion; *String Teachers Association*—*Arnold Rudd*, Mitchell. *Duane Johnson*, Rapid City, attended in place of *Hosie Main*, Rapid City.

NEW ENGLAND MUSIC FESTIVALS are being held again this Spring. Required numbers for auditioning bands, choral (boys' and girls') groups, and orchestras in classes A, B, C, and D, and additional classifications, have been scheduled by the New England Music Festival Association, sponsor of the festival. Registration for the festival at West Springfield, Massachusetts, will take place April 12, rehearsals April 13, 14, and 15, and concerts April 15, a Saturday. The Rutland, Vermont, auditions festival will be held Saturday, May 20.

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Prelude of the Bells
Song of Christmas
Sometimes I Feel Like a Motherless Child
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MUSIC WEEK. National and Inter-American Music Week will be observed from May 7-14, 1950, with the keynote, "America's Contribution to the World of Music." Now in its twenty-seventh year, Music Week has always had as one of its objectives the promotion of a wider acquaintance with the works of American composers and, of recent years, has a sub-key of "Foster American Music" along with its regular keynote. This year, with only the one keynote, it is hoped that promotion of American music will be yet more extensive through emphasis of the works of Western Hemisphere composers in local programs, on the radio, in the movies, the press, and other media.

A happy development of the last few years has been the establishment of Local Music Week Committees in many places—sometimes as a sequel to cooperation between two or more music clubs or women's clubs; in larger cities, several committees may function for different neighborhoods and community groups. As they develop, committees should become as representative as possible and should include both musical and non-musical groups. But always groups and individuals should feel free to take part independently in any way they wish. Projects to be advanced may rotate from year to year, and programs may include both free and paid events. The National Committee stands ready with information and suggestions for all who write to T. E. Rivers, Secretary, National and Inter-American Music Week Committee, 315 Fourth Avenue, New York 10, New York.

FINE ARTS FELLOWSHIP. The Kate Neal Kinley Memorial Fellowship offering \$1,000 to be used toward defraying expenses of advanced study in the fine arts in America or abroad, is open to graduates of the College of Fine and Applied Arts of the University of Illinois and to graduates of similar institutions whose principal major studies have been music, art, or architecture (design or history of architecture). The award will be given on the basis of unusual promise as attested by: (a) high attainment in the applicant's major field of study as witnessed by academic marks; (b) high attainment in related cultural fields as witnessed by academic marks, and (c) excellence of personality, seriousness of purpose, and good moral character. Applicants should not exceed twenty-four years of age on June 1, 1950, except in the case of very promising candidates or veterans, and should have their applications in before May 15, 1950. Requests for blanks and instructions should be addressed to Dean Rexford Newcomb, College of Fine and Applied Arts, Room 110, Architecture Building, University of Illinois, Urbana, Illinois.

G. RICORDI AND CO. On February 1 moved into new and larger quarters. The executive offices, rental library, show room, and retail stock of the company publications are at the R.K.O. Building, Suite 309, 1270 Avenue of the Americas, New York 20, New York. The address of the retail, wholesale, and mail order departments is 132 West 21st Street, New York 11, New York.

PAUL E. MORRISON, instrumental music director at Quincy, Illinois, was awarded the National Arian Award for meritorious service in the field of music education Friday evening, December 16, at the Third Annual Mid-West Band Clinic sponsored by the VanderCook School of Music at the Morrison Hotel in Chicago. With thirty-eight years of teaching behind him, Mr. Morrison began his career in Jacksonville, Illinois, moved to Quincy in 1916, and, in 1920, started the Quincy Band which has since represented Illinois in national contests at Flint, Elkhart, Cleveland, Evanston, Des Moines, and Battle Creek and won national championships at Evanston and Battle Creek. His orchestra has also represented Illinois at the Columbus and Indiana national contests. Mr. Morrison was the first person to receive the Arian Award, which will henceforth be presented to a director each year at the Annual Mid-West Band Clinic. Hubert E. Nutt, dean of the VanderCook School of Music of which Mr. Morrison is a graduate, made the presentation.

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GUSTAVE LANGENUS, New York City, was appointed professor of wood-wind instruments in the Conservatory of Music, Oberlin (Ohio) College for the second semester of 1949-50, replacing George Wain, who is absent on sabbatical leave. Professor Langenus came to the United States from Belgium as a young man to be first clarinetist in the New York Symphony Orchestra, has held many symphony-playing and teaching positions and, among other things, founded the New York Chamber Music Society.

A former pupil of Mr. Langenus, Mr. Wain spent the month of February in New York doing coaching and studying, then planned to visit colleges and universities and make a few guest appearances as clinician and clarinet recitalist in Missouri, Kansas, Texas, and California.

A. A. HARDING, for forty-six years director of the University of Illinois Band, is featured in a twenty-two minute sound-color movie entitled "The University of Illinois Concert Band." The movie shows Mr. Harding with his 135-piece band in numbers from the last annual concert before he retired, with inclusion of views of him which only the band members could see; also pictures of him arranging music, with comments on the part he played in the school band movement.

Mark Hindsley, Mr. Harding's successor, is shown directing the "Three-in-One Medley"—during the playing of which the movie scene shifts to the football field with the band marching and presenting its "Illini" formation. Booking requests should be addressed to the Visual Aids Service, University of Illinois, 713 S. Wright St., Champaign, Illinois. There will be handling charges of \$1.00.

WILLIAM W. NORTON has resigned as director of the Flint (Michigan) Community Music Association, which he had built up to be one of the country's outstanding examples of a community music organization. Dr. Norton has been succeeded by Raymond Gerkowski, who formerly taught at Hiram (Ohio) College, Baldwin Wallace Conservatory of Music, Berea, Ohio, and in the Cleveland and Cleveland Heights Public Schools and played cello for fifteen years in the Cleveland Symphony Orchestra. He has also become director of music education in the Flint Public Schools.

CENTRAL IOWA BANDMASTERS ASSOCIATION New Materials Clinic was held at Drake University, Des Moines, with fifty Central Iowa band directors present. New band music was read for the group by the Drake University Band under the direction of Harold Hines, Drake Director, and soloists were chosen from the band for solo parts. Another clinic is planned this spring for beginning and advanced students on the techniques of their instruments; it is expected that attendance will equal the 458 who attended a similar clinic last year.

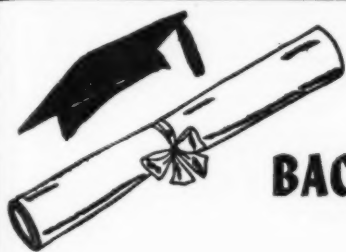
Officers of the C.I.B.A. are: President—Ray T. DeVilbiss, Winterset; first vice-president—R. D. Day, Ames; second vice-president—Milton Trexel, Jefferson, and secretary-treasurer—Bill Mason, Des Moines.

MERCURY MUSIC CORP. has acquired the catalog of Music Press, Inc. Richard Dana founder and mentor of Music Press, has returned to the book publishing business in which he was active before his entry into the music field.

During its nine years of publishing, Music Press had issued over 250 publications, with emphasis on choral and chamber works, American music both old and new, and modern and pre-classical music in general.

At the same time, Mercury Music has announced that it has been appointed sole agent for the North American continent for the French publishing house, Heugel and Cie, whose catalog includes the operas "Thais," "Louise," and more recently, Poulenc's controversial "Les Mamelles de Tirésias."

MARSHALL COLLEGE, Huntington, West Virginia, was host to all of the music organizations in West Virginia at a conference and clinic January 29 and 30.



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Today's Music Teachers and Today's Music

ERNEST KANITZ

WHEN I was a member of the panel on Contemporary Music at the MENC California-Western Division Biennial Convention held in Sacramento last April, somebody raised the question, right at the beginning of our discussions: What kind of music is meant by the term "contemporary music"? I thought this was a very good question, although I realized that many people in the audience would think it to be a rather silly one. For could and should not all music written by contemporary composers be called contemporary? Or, to use the expression of the title above, can not all music which has been written by composers of our time be called today's music?

In my humble opinion, the answer is *No*. Before entering into a discussion of the problems facing today's music teachers with regard to the music of the living composers, I believe it is necessary to give you an explanation of my ideas as to what makes music of our times truly contemporary music, truly music of today.

Unfortunately, soon after the first World War, a trend was started to establish in the arts, and particularly in music, a rule of certain "isms," as was done in the political life of the times. Every young composer who was lucky enough to reach the concert platform with one of his compositions was being classified by both the critics and the public according to the "ism" he belonged to, or, at least, the group or wing. Could his work be called atonal or neo-classic? Was the composer a conservative or a radical? A right-winger or left-winger, or—poor soul—a middle-of-the-roader? This procedure of excessive classification began in the European capitals, but, I am sorry to say, it spread very rapidly and has by now become a general practice almost everywhere in the world. The only difference at present is that, having read and heard so much about the slogans and battle cries of the "isms," the public is now leading in this sort of "classified listening"—if you will allow me this expression—although at least some of the critics have regained a certain independence of judgment. It must be stated that the teaching of music appreciation, highly beneficial and indispensable as it is, nevertheless has—wholly unintentionally—contributed much to this way of influencing the public's listening habits.

It is true, of course, that there have been schools and movements in music—classicism, romanticism, and others. But let us not forget that it was the musicologists who made these classifications of composers, retrospectively, not the listeners in the composers' own times! Can you imagine anybody, on meeting the composer of *The Marriage of Figaro* for the first time, ask-

ing, "Mr. Mozart, what type of music do you write? Are you a classicist?" Why, then, is it less funny if people of today ask composers just this kind of question? I was told, about twenty-five years ago, that somebody asked the late Richard Strauss, "Are you a Wagnerian, Mr. Strauss?" Whereupon the very outspoken Bavarian master indignantly answered, "I am nobody's Ian, I am a self-ian."

I myself have, innumerable times, been asked questions such as: "Are you an atonalist?" "To what group do you belong, Mr. Kanitz?"—or, silliest but most frequent of all questions, "Is your new piece which we are going to hear tonight modern?" In such cases, not wanting to be impolite, I always answer truthfully, "I *hope* it is." And that means the following: I do *not* consider a composer modern because he uses a certain idiom, atonality, or a specified kind of tonality, or more dissonant or more consonant harmonies. I *do* consider a composer modern if the language he uses is *truly his own language* and excludes not only general platitudes and commonplaces but also imitations of the styles or mannerisms of his contemporaries as well as of his predecessors. A composer may—even today, in the so-called age of dissonance—write very consonant- and comprehensive-sounding music and yet make this music sound extremely new. If it is new, it is modern. Another composer may use highly dissonant harmonies, yet not follow Schönberg or Stravinsky or any other of the leading names of today but have impressive, unusual ideas of his own. He, too, is writing modern music.

Let us, therefore, try—while we listen to a new piece—not first to compare what we hear with things we have heard before, but to enjoy the music for its own absolute values! Don't we do exactly that when we make acquaintance with the book of a new author? Isn't it his personality, his highly individual expression, which fascinate us, regardless of whether he uses any new word combinations or any new-fangled phraseology in his work? The Wagnerians fought Brahms as a conservative in his time. Yet our times have recognized the greatness of Brahms as well as of Wagner. We cherish the music of both men for their true values of highly individual, personal, and therefore *new* expression. We do not celebrate Wagner the revolutionary, we the unbiased listeners; we do not consider him great for the political and literary ideas he tried to express. We care only for the purely musical content of his music. On the other hand, we also love Brahms' music, which is so very different, which did not create new

forms but filled the old ones with beautiful content, highly personal and therefore new; we do not love his music because he is a conservative. Many of us feel that some of the music of Wagner, the radical of his day, is aging faster than Brahms' music. From all this, we can see that the Wagnerians were wrong in calling Brahms a conservative, and the Brahmsians were wrong in calling Wagner a radical. What counts is that both men wrote beautiful music which was personal, and therefore new. We should have learned from such examples.

It must be admitted, however, that the music language of the past hundred years has changed much more rapidly and thoroughly than some of the other mediums of expression—for example, the spoken word. And it must also be admitted that there are very few composers who are not making use of these changes. I would even go so far as to say that composers might find it very hard to express original ideas and an original musical personality sincerely while using exclusively the devices and patterns of the Nineteenth Century.

A German proverb (freely translated) says: "Settle down without fear where people sing. Bad people have no songs." We, the music teachers, truly can become peace apostles. We teach our fellow men to sing, with their voices or by medium of the strings or the air of their instruments. By singing and playing music, we can bridge the gaps between persons, between groups, between peoples. Music, the most immaterial of all arts, when artfully performed, can reach out directly from soul to soul. I am repeating here these often-heard-and-read truths for a special reason: I believe music of our time expresses what goes on in the soul of the composer, not in that of the performer, nor in the soul of the public to whom the performer plays. It is not a memory of what went on in the souls of earlier composers whose biographies have been written in the history of music books, about whom numerous more or less attractive anecdotes have found their way to the public.

Every period of time has its own soul, so to say, and this soul is most truly reflected in the works of all arts created by the times—through artists, writers, musical composers. If the greater public does not know this soul of a period's culture, and of a nation's culture in this period, it does not fully understand *itself*. We cannot understand our times and their cultural life if we read *only* Shakespeare, Goethe, Voltaire, or Emerson; we must also read the authors of today. The same is true in the arts, and, of course, in music. Here, we will admit, the novel language, and, in some cases but by no means in all of them, the greater technical difficulties have been the obstacle. I shall take up this element in contemporary music a little later.

You will say that the music of composers a hundred and more years ago in many cases was also too "contemporary," too modern to be justly appreciated by critics and other listeners in their time, just as happens to today's composers. The performers, however, understood the compositions. Anyway, they had little else to perform *but* the music of the composers of their time. *Scarcely anything else was available.* How different is this, today. The output of published music of the past surpasses that of music written today, to a frightful extent. Why? Because it is better business for the publishers. And why is this the case? Because the

demand of performers, managers, music teachers, and the playing and singing public—as far as the minority who are not solely devoted to the delights of popular music are concerned—because all these people's demand is for so-called standard composers, far in excess of the demand for new music.

Thus far I have only complained. Now, I shall try to make some positive propositions as to how to remedy this state of affairs. But first, let me tell you shortly why this matter seems to me of such great portent for the music teaching profession.

I believe in the tremendous importance of teaching. The standard of teaching, on all levels, from elementary school to graduate instruction at our universities and colleges, is a decisive factor in the nation's life in general. So is the standard of *music* teaching at all levels. The estrangement between the broader masses of the public and the living composers, if not soon and thoroughly stopped, must lead to such a decrease in the production of serious music that another generation, not too far off, may face a civilization in which music exists only in the form of the cheapest commercial type—because this is the only lucrative one. Serious composers of today, though comparatively better off financially than those of 150 years ago, lack the patronage the classic masters enjoyed, and are forced to spend most of their time with occupations which keep them from composing; with few exceptions, they see the bulk of their work unpublished and unperformed.

And here, music teachers, lies one of the noblest tasks for your profession. You can help improve these conditions at the root. Your pupils—those in schools as well as your private pupils—*love* contemporary music; the good original, individual music of the type outlined in the first part of this talk. Did you know that? Maybe many of you didn't, but I do. I have watched high school students, college students, their glee clubs, bands, and orchestras. I have also directed them, and done contemporary music with them. Believe me, you can do *everything* with them, if you present your material with conviction, and convincingly. These students are—at least the overwhelming majority of them—unprejudiced, open-minded, and eager for the new.

These young people are the music performers, music teachers, and, the majority of them, the music public of the future. They should be given more music of the best living composers. Let them have a fair amount of the music of standard composers, but let a still greater amount of what you teach them and coach with them be interesting contemporary music! In undertaking this not-always-easy job, you will render a wonderful service to our country and to the culture of our time in general.

I just said, present your material *with conviction*, and *convincingly*. May I submit a few suggestions as to how to achieve this?

(1) Choose the *right psychological approach*. I have heard conductors and teachers introduce a new piece to their group with the words, "And now we are going to play one of the most difficult pieces you have ever had before you!" Isn't it quite obvious that such an introduction would make the task much harder? I myself would say, in such a case, "This is a beautiful new piece; it isn't more difficult than others we have done, but its language will not seem quite as familiar. I am sure, however, that you will love it after the first few readings. If it goes well, we shall invite the composer, or

send him a recording. . . . "You will be amazed at how much easier this will make your task.

(2) In order that you yourself may believe what you say, you must have a *thorough understanding of the composition* in question. As I stated before, the language of music has changed very much. It is, however, quite wrong to do what some publishers do—namely, to grade music as in the most difficult class only on account of its more contemporary, more individual, and therefore less familiar language. These erroneous gradings are very misleading, very detrimental to the cause of the living composer. Such mistakes are made because of inadequate preparation for the music of today.

Composers who write unidiomatically for voices or instruments, who, to name just a few familiar mistakes, write music which is hard to finger, or songs in an unpractical tessitura—such composers don't understand their job well enough to write for young people or other non-professionals. They don't need to be considered at all. The newness of their language, however, would not in itself be the obstacle.

Music of today differs from the well-known standard types in three ways, mainly: in harmony, in counterpoint, and in form. *Harmonically*, since many new chords have been introduced and now exist side by side with the old chords of the tertial structure, the change is obvious. To name a few things: the chords of the fourth, the whole-tone scale chords, atonal harmonies belonging to neither of the afore-mentioned categories. I recommend Arnold Schönberg's *Harmony* for the study of the chords of the fourth, and frequent analysis of works by Stravinsky, Copland, and other contemporaries, together with listening to their recordings—or, still better, with playing this music yourself.

Contrapuntally, new music is much more polyphonic than that of the past, particularly more so than that of the classic and romantic periods, and, of course, than the completely homophonic impressionistic style. Furthermore, our polyphony, our counterpoint, is much more, though not entirely, independent from harmony. It is so-called "linear counterpoint." The lines *produce* the harmony; they are not carved out of the harmonies, as in the era which we have come to call the "traditional," and which ended around 1890 or even a little earlier. For the study of linear counterpoint, which is one of the most important clues to contemporary writing, I recommend my own manual,¹ particularly the examples in it which you will find there listed in comparison with late traditional examples.

Forms in music have changed considerably, although traces of their classical origin are still noticeable in many cases. Karl Escher's book,² will give you some information. Lucid remarks and examples concerning the new style in all three mentioned fields are contained in a book³ by Ernst Toch.

It would be a wonderful thing if every group of music teachers could organize a course for its members, with the goal of making them more familiar with contemporary music. This would be a worthwhile beginning, and would seem a not-all-too-difficult enterprise.

(3) *Do not go by famous names.* Don't believe in publicity alone, or you'll often be disappointed. Once

ONE of today's composers who is also a music educator urges contemporary music teachers to further our culture by promoting the best in contemporary music. "Let students have a fair amount of the music of standard composers, but let a still greater amount of what you teach them and coach with them be interesting contemporary music! In undertaking this not-always-easy job, you will render a wonderful service to our county and to the culture of our time in general."

Mr. Kanitz's article is from the manuscript of an address delivered to the Pasadena Chapter of the Southern California Music Teachers Association.

you are well prepared and understand, feel that you are authority enough yourself. Ask the publishers to send you their complete lists, not only the works of the so-called *famous* living composers. Then make your choice. Do not believe that a work written by one of these few famous people must of necessity be good, even though it seems dull to you! Real ideas count, and you will often find them in pieces of the unknown young composers. Don't give your pupils music of the experimental type. It is usually, if not always, dry—lacking in melody and lively rhythm, which young people like most.

(4) *Avoid the cheap*—anything that borders on popular music, the so-called salon music, semi-classical music, and the like. Melody, so very important and essential, should not be *cheap* melody.

(5) *Do not feel that music must have a story*; it need not be program music, or impressionistic or operatic. The highest values, the spiritual values, are found in absolute music. Titles like "Garden in the Moonlight," "Rustling Leaves," "The Little Brook," etc., are suspicious in our times. They usually stand for trivialities. Music conceived without extra-musical ideas and influences is the noblest—symphonic and chamber music, together with the great sacred music, and the noble, serious Lied. These types will lift the young people's minds to higher planes than cheap music, comic books, or sex and crime stories. The serious composers of today, at least those who count, have recognized this—and you will therefore find your best material in the categories I have just mentioned.

This brings me to my conclusion. Music educators, as well as composers, are serving the holy art of music. One of the foremost and noblest sources of this art has, at all times, been the desire of men to commune with the Divine in a sphere of dematerialization. You, the educators, and we, the composers (many of whom are at the same time music educators), both have the fervent wish for a better world than the one in which we live today—a more spiritually-minded, love-filled, peaceful world. Let us help each other, and keep the creative forces alive which now, and in the future, will decisively influence the happiness of our great people, and of all peoples. I know you all agree with me when I say that music is one of the strongest forces to achieve these aims.

So, music teachers of today, build for a great future—by furthering today's music and in this way preventing music from dying out. Keep music alive!

¹Kanitz, Ernest. *A Counterpoint Manual*. Boston: C. C. Birchard & Co.

²Escher, Karl. *Changing Forms in Music*. Boston: E. C. Schirmer Music Co.

³Toch, Ernest. *The Shaping Forces of Music*. New York: Criterion Music Corp.



CHARLES M. DENNIS

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FACING THE FIFTIES

IT SEEMS TO BE the custom, now that we have entered the second half of the twentieth century, to cast a backward glance and, in the light of what is observed, to anticipate what the next fifty years will bring forth. Our field lends itself very well to this, as the past fifty years have witnessed a striking growth in the scope of public music education. A study of the yearbooks of 1914 and 1915 makes one aware of the great strides made since then.

At Minneapolis in 1914, a five-day meeting was devoted to a program quite similar to those of our conventions since then. There were dinners and addresses every evening, music performances, demonstrations, and warm discussions of methods. Audio-visual aids in the form of records, stereopticon slides, and moving pictures were advocated. Nickelodeons were viewed with alarm, and a National Board of Censorship for music was urged to protect the innocent against persons using the art as an influence for evil. Much interest was shown in class instruction in instruments and voice. Graduation credit for music was a burning issue.

At the business meeting of that 1914 gathering, it was reported that there were 184 active members and a balance in the treasury of \$310.62. Later receipts doubled this, but the expenditures for the meeting left a balance of \$92.97. The Music Supervisors' Bulletin financial report appears in the 1915 yearbook. Advertisements brought in \$1,305.81 for 1914-15, and office expenses of \$78.37, added to printing bills, left a profit of \$102.27—which made Editor Peter Dykema very proud.

One may be forgiven a condescending smile directed toward our gawky youth; but, at the same time, there should be gratitude to the men and women of that day, who dreamed so clearly and wrought so earnestly. Theirs were the hands which laid the foundations, solid and true, upon which the present edifice stands. We, in turn, have the obligation to build well for future generations of music educators.

That our movement has grown phenomenally is obvious; that the growth has been constructive in every way is more difficult to prove. There is little doubt that, to many of us, the word "music" in our professional name is of far greater importance than the word "educator." One relates to an art, the other to people; and the tendency of today is to avoid personal involvement. Few of us are satisfied with the degree of recognition given us by general educators. Even where our subject has been warmly accepted, one is frequently shocked by the underlying reasons for the acceptance. Perhaps the fifties will find more of us willing to frame our efforts in a formula such as: What does society need that music education can and must supply, and—because we work with and for youth—what do children need that music education can and must supply? Instead of just agreeing that music is essential, let us ask the "six little serving-men who teach us all we know"—"when" and "where" and "how"; and "what" and "who" and "why."

When these questions are analyzed and the answers found, we will close ranks and become one with the forces waging war on ignorance, stupidity, and greed. Never has H. G. Wells' definition of civilization been so exact as now—"a race between education and catastrophe." To those still primarily concerned with building better bands, creating crack choirs, or organizing out-

standing orchestras, may I urge a careful reading of three articles in the January 1950 issue of the *NEA Journal*: "The Rise of General Education," by Russell M. Cooper; "Two Months Behind the Iron Curtain," by Daniel F. Prescott, and "The Mature Mind," by Harry Overstreet, from the author's recent book by that title.

Something of this philosophy underlies the program of the meeting in St. Louis in March. The speakers for the general sessions have been requested to avoid telling us how wonderful our subject is and how fine we are, but, instead, to present the facts of educational life to us as they see them. At the last session, the objectives so stressed will be considered by a group of educators, musical and otherwise, under the leadership of James L. Mursell as "A Challenge to Music Education." It is the hope of your officers that these sessions will prove thought-provoking and action-stimulating.

A glance at the program will reveal that specifically music education activities are given ample time, and musical performance highlights are unusually brilliant.

Assembling the complete program has engaged the willing and intelligent cooperation of many people. While the National meeting is the responsibility of the President and is traditionally the climax of his term of office, the ideas and attractions it features have been offered from so many sources that it actually represents the creativeness of our members. In the April-May 1948 *JOURNAL*, I wrote of the growing admiration I felt for the competence and vision of our colleagues and the headquarters staff which carries out their policies. Two years of closer association has intensified this feeling. The individuals you hire or elect to guide the President have done a splendid job. There has been a courageous facing of issues, careful examination of all the facts, willingness to consider varying viewpoints, and unity in making final decisions. Working with such groups is a stimulating and rewarding experience.

As my predecessor stated two years ago, the development of the Conference is continuous. Things planned in one biennium come to fruition in the next. Passing the goal of 10,000 active members, administering a budget in excess of \$100,000, an imposing record of publications, and a great new division of functioning student members—these are significant accomplishments; but the credit for them cannot be given to any single administration. We can take pride in saying as an organization: "These things we have done; we think them good; we are determined to dwarf them by what we shall achieve during the next decade." One cannot but be grateful for the opportunity of serving such a group in any capacity.

In one of the articles recommended on this page, there occurs a significant paragraph written by Dr. Overstreet:

Self-dedication and self-discipline may take many forms. The important thing is that the individual lend himself heart and soul to something beyond his own ego-satisfaction. Today, he will have no difficulty in learning thus to lend himself. Our times are out of joint; and the call is for all good men to come to the support of Man, bewildered, confused, and self-defeated. Just as in older times there were holy fellowships, so today there are dedicated groups consciously created to do the things that need to be done if man is to fulfill himself in mature happiness.

Isn't this where we come in? Is not helping free men and women to achieve self-realization not only an opportunity and a privilege, but a duty?

Child Growth and Development Through Music

JANICE SATTERTHWAITE SCHROEDER

THE coordinator of music for the San Diego (California) County Schools presents the psychological principles of a "Growing Up With Music" program from pre-school to adulthood.

IN HIS BOOK on music in the school system,¹ James Mursell says there should be "no essential distinction in principle, between elementary and secondary levels—the determining reality is the continuous musical and personal growth of the child." There are certain psychological principles by which we may chart our course in aiding this continuous musical and personal growth.

The chart accompanying this article may help you visualize these psychological principles, which are vital to a child in a developing "Growing Up With Music" program. This chart is based on the philosophy and program which we try to carry out in the San Diego County Schools.

The Roots

Any growing plant must have strong roots and rich soil from which to develop. If we believe in a democratic way of life, we must certainly have a functional democratic approach as one of our roots.

Children learn to use group processes at a very early age in a simplified form. Music is a fine medium for teaching children how many separate elements, harmoniously combined, produce a result which satisfies their physical, mental, and spiritual needs. Deciding with others what goals the group is trying to attain, working together toward their fulfillment, evaluating the results, and making plans for further progress, will stimulate children to strive to improve as citizens in their own age-level democratic group.

Peaceful living is essential to stimulate a potentially worthy citizen to give his best to society. The child may be started at an early age by guidance in getting along peacefully with himself; then by participation in the family group; later as a member of the community (local, state, and national), and as a member of society contributing to peaceful living in the world.

Finally, he must have a creative approach toward all his activities to express adequately his emotions and create a richer, fuller life.

The Soil

If the roots are to be healthy and strong, the soil in which they are planted must be fertile. A developmental program which provides for many avenues of expression and utilizes the physical and mental energies of each individual will supply the rich soil in which the roots will flourish.

The tree which starts as a delicate, immature organism may grow tall and strong—inspiring to all who view it as well as to all who have had a part in its development.

¹Mursell, James L. *Music in American Schools*. New York: Silver Burdett Co., 1943.

The general music program in the school starts with the pre-school age level and continues through high school. It is essential that this program offer opportunities for each child to participate in the various musical activities. The basic activities in a general music program will include singing, listening, dancing, rhythm, and playing (instrumentally). In each of these activities, the food for growth will constantly surge from the roots and soil, feeding the maturing tree.

The Trunk

The very young child starts making musical sounds when he says "da-da" or "ma-ma," which he unconsciously "sings out" in a descending minor third—or at a little later stage in commanding tones of an ascending fifth. In early play with other children, he may sing-song the universal "children's chant"—using the words "Johnny is a sissy," or "Mary's teacher's pet," or "Susie is a tom-boy." These intervals or tunes may be well adapted to musical growth by using them in song material which is based on the minor third or major fifth (i.e. singing or playing *Brahm's Lullaby*, which is dominated by a minor third interval, and letting the child sing the first two measures). Or with the "children's chant," the child can be encouraged to make up his own words, as "I like to play," "Johnny's learned to help," "Mother's going to bake," or "Daddy's going to work."

Rhythmic activities grow out of motion and body movements. A very young child's movements are confined to action of the large muscles—so a start in rhythmic response attains better results when games and dances are used which require progressive coordination of the body, arms, legs, and head. As the child grows, he develops the ability and desire to coordinate and use his smaller muscles—his hands, feet, and fingers.

For the young child, it is best to use music which suggests different rhythms that utilize body and head movements, such as swaying, nodding, bending, and rolling. This may be supplemented with rhythms in which leg and arm movements can be used, such as walking, swinging, running, hopping, and jumping.

When the child is better able to coordinate his smaller muscles, he finds stimulation in rhythmic pieces to which he can respond by tapping, clapping, and stepping in patterns.

Even before a child learns to make sounds consciously, he is aware of sounds through his ears. Many adults fail to realize the marked effect sounds have on children, psychologically as well as physically.

Listening experiences in music may start at a very early age—so early in fact, that the child is unconscious of any learning; he just experiences something joyful

and beautiful which he hears. The new recordings for children have made a big contribution to listening experiences for young people—in songs and stories on the child's level as well as in musical literature of the great masters arranged for enjoyment by immature ears. These recordings may be used in the home for pre-school children. They supplement selected radio programs or music in the home. Here is the beginning stage of growth in discriminative listening experience.

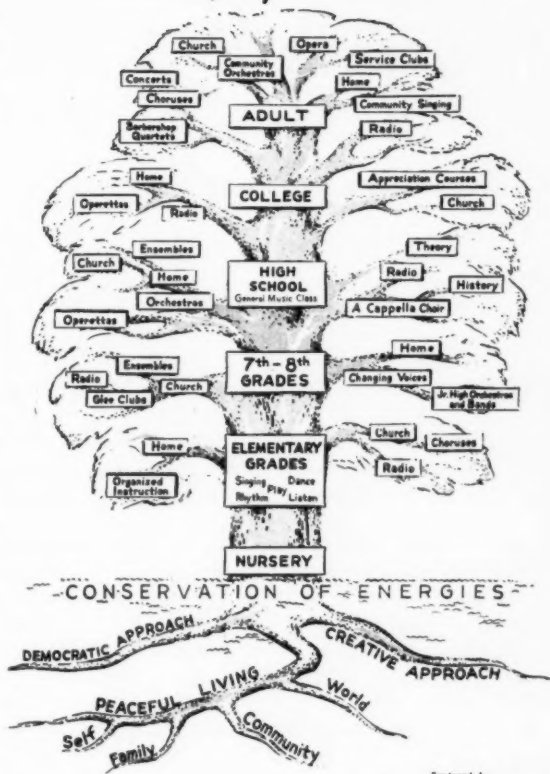
Early Development

A young child likes to help "play music" as well as sing and listen to it. One of his first experiences in "playing" may be beating his fists against the chair or bed in some rhythm of his own—possibly at times in response to an external sound, musical or otherwise, which he tries to imitate. Later, he develops a desire to imitate sounds and rhythms by clapping his hands, or tapping his feet, or moving his body. As he grows in muscular coordination, his rhythmic responses can be stimulated by simple instruments on which he can express himself with the music he hears or sings (i.e., sticks, tom-tom, wood blocks, tone blocks, or triangles). The simple bells in a child's voice register may encourage the child to play on an instrument the melody he has learned to sing or hear. Subsequently, the tonette, sweet-wind, song flute, or recorder may stimulate his interest in reproducing tunes, both familiar and new.

When a child enters school, he may arrive with a variety of previous experiences different from those of any other child in his class. He finds new situations and new companions with whom he will spend much of his day. In his music program, he has a chance to develop his abilities by participating in all the musical activities. For instance, the children in the primary grades may be interested in horses, and may begin a musical experience by learning a simple song about a horse. The County Schools Library Service recommends and can supply "The Dairy Horse" (Hollis Dann, 1st Reader); "My Little Pony" (New Music Horizons); "Foot-Riding Songs" (The Kindergarten Book in Our Singing World), or many others equally appropriate. The room environment may furnish added interest to the experience through putting up pictures of horses by great artists; such pictures could include "Wild Horses" by Sallburg and "Blue Colts" by Franz Marc,² or original drawings in chalk on the blackboard. Another stimulating background may be given through the reading of a poem or the telling of a story about horses, such as "Spunky, the Circus Horse" by Hader and "Horses" by Hay.³

By playing various rhythmic pieces of different tempos, the children first listen carefully, then move to whatever rhythm the music suggests to their attentive ears—thereby re-creating the music as a manifestation of its interpretation in each child's own self. Art response may be obtained by having the proper materials in the hands of the child—to use in whatever way he reacts, while listening to a piece which is familiar to him such as Schumann's "Jaglied" or "Knight of the Hobby Horse," or Gretchaninoff's "Ride a Stick Horse." With rhythm sticks or wood blocks in his hands, a child can "play"

"Growing up with Music"



Prepared by:
The Office of the Superintendent of Schools
San Diego County
Janice Satterthwaite, Music Coordinator
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whatever gait he wants his horse to move when he hears the music, whether it be walking, stepping high, galloping, trotting, or cantering. (Rhythmic Activities Album, Primary Grades, R. C. A. Elementary Series, furnish some good examples and suggestions.)

The Stages of Growth

The general music program may be divided roughly into four periods of development.

"Developmental experience has five characteristics. It is *arresting, impelling, revealing, fulfilling, and conscious.*"⁴

The first period, which extends from pre-school through the third grade, may be approached as a basic orientation to music. The main objective at this stage is to build up musical "contacts, backgrounds, and reactions." A very important part of the children's musical experience is the singing of rote songs (sometimes by ear, sometimes with the music). Musical expressiveness is the purpose of all the rote singing, and all the activity is pointed to this end—including the quality and spirit of the songs and the singing, as well as the quality of the vocal tone. The score in the hands of the children is not to be withheld at all times; in fact, the children may benefit a great deal from seeing the music, if it is not unduly emphasized at this stage.

CONTINUED ON PAGE SIXTY

¹Both available from the San Diego County Schools Audio-Visual Service.

²Available from the San Diego County Schools Library Service.

⁴Mursell, James, *Education for Musical Growth*. New York: Ginn and Co., 1948.

Michigan Orchestras Carry Youth Into Adult Activities

PHILIP O. POTTS

THE executive secretary of the Michigan Civic Orchestra Association and manager of the Ann Arbor Civic Orchestra tells of one of the healthy outgrowths of school music activities in the United States.

WITH the widespread and generally capable band and orchestra instruction given in high schools throughout the country, a frequent question asked by thoughtful music educators is: "What use will the majority of these youthful musicians make of their talent after leaving high school? What use *can* they make of it?"

Only a small proportion of high school graduates proceed into college, where they might further develop their musical abilities and experiences. Even fewer graduates are capable enough, or in favorable enough circumstances, to continue their music study under professional private teachers, with a view to becoming performing artists.

What about the remaining majority of instrumentalists who got such enjoyable and proficient starts in ensemble playing ability? And the ones in college when they leave there? A group of music-minded folks in Michigan are doing something about an answer to the question. They are organizing and promoting "postgraduate" orchestras in various communities throughout the state. Known as civic and community symphony orchestras, such organizations are made up of individuals of all occupations and walks of life who desire to maintain and develop the playing ability acquired in earlier years and who wish to promote the service of music to their communities. While most of these organizations restrict membership to "adults," they are universally understood to include all high school graduates. Ages of personnel vary from 17 to 70, and of course musical ability and playing proficiency vary comparatively through almost as great a range.

Most of these orchestras work in close cooperation with the high school music instructors; indeed, these instructors usually take a leading part in promoting the "postgraduate" activity and are apt to be the directors, the concertmasters, and the section leaders. A few high school senior students are also admitted to many of the orchestras; generally the conditions are that they (1) are of outstanding ability (first chair in their high school group); (2) are recommended by their school music teacher; (3) have their parents' agreement that they can afford the time to devote to civic orchestra work, and (4) give assurance of faithful attendance and application to the activities of the orchestra. Such players, unless they subsequently leave to go to college, generally become important adult members of their new orchestra and valued contributors to the music life of the community.

The Michigan orchestras functioning according to these ideas are located in many cities throughout the state; it is hoped that gradually such orchestras will be formed in all the major centers of population.* Most of the orchestras belong to the "Michigan Civic Orchestra Association," which was organized in 1941 and whose purpose (quoting from the Constitution) is "the encouragement and development and mutual assistance of civic symphony orchestras throughout the state of Michigan." Any orchestra or instrumental ensemble which "devotes itself to study and presentation of good orchestral literature, and the function or aim of which is the service of good music to its community" is eligible for membership.

This Michigan organization developed almost by accident from a chance contact in 1940 between the officers of the Monroe and Ann Arbor civic orchestras. The thought occurred that mutual acquaintance and discussion would doubtless be of interest and profit to both groups. A suggestion that naturally followed was that the acquaintanceship between players would be much enhanced if the two groups could combine their personnel into a "massed orchestra" and give a concert program with the doubled personnel. Accordingly, a list of selections was chosen; the two groups rehearsed the music a good part of the winter, each in its own quarters, and, one Sunday in April, the Ann Arbor group went en masse to the Monroe concert hall for the performance. A short combined rehearsal was held just before the concert hour, with directorship shared between the regular Monroe director, Charles W. Shipman, and the Ann Arbor leader, Joseph E. Maddy (of National Music Camp fame). The following Sunday, the Monroe group came to Ann Arbor and the program was repeated there. To the forty-or-so players in each of these orchestras were added about a dozen string players from the "Wyandotte String Ensemble," resulting certainly for an initial venture in a very imposing and thrilling 100-piece symphony orchestra.

This combined orchestra was the beginning of the now-established *Michigan Massed Orchestra Festival*, which has been given each year since 1941 and now

*Member orchestras at present comprising the Michigan Civic Orchestra Association are located in Ann Arbor, Battle Creek, Dearborn, Flint, Hamtramck, Lansing, Midland, Monroe, Plymouth, Saginaw, and Ypsilanti, and several in the Detroit district. The Association is also inviting membership or encouraging re-activation of groups from Grand Rapids, Kalamazoo, Bay City, Port Huron, Jackson, Grand Haven, Traverse City, and one or two Upper Peninsula points. Consideration is currently being given to offering "associate memberships" to nearby Toledo and Windsor, Ontario.

includes instrumentalists from a score of orchestras from all over Michigan. The Michigan Civic Orchestra Association was organized after the Monroe-Ann Arbor event, with the thought that a "massed orchestra" of perhaps some 500 players was a natural development to attract more state-wide interest and appeal.

A dozen orchestras from lower Michigan indicated interest in participating; but, by the winter of 1941-42, World War II was upon us with its travel restrictions and demands on time and personnel. Some orchestras folded up entirely. The ensuing Massed Orchestra Festival held in May 1942 was therefore a bit more modest than originally contemplated. Only 270 players were finally registered, but even this sized orchestra could not be accommodated in very many halls. The program, with Rudolph Ganz of Chicago directing, was finally held in the University of Michigan Field House at Ann Arbor, a not-very-ideal auditorium but the only readily available at the time for the large orchestra.

Since 1942, the Massed Orchestra has been limited to from 200 to 300 players, depending upon location and stage capacity. The upper limit of 300 has been found to be about as large as is comfortable for either director or players. Ann Arbor's Hill Auditorium, East Lansing's College Auditorium, or Battle Creek's Kellogg Auditorium have variously been the scenes of these annual music spectacles. Guest directors of national repute, usually a different one each year, have volunteered their time and talent toward the success of the state-wide event. (The 1950 Festival will be held at Michigan State College, East Lansing, April 16, with Orien Dalley of Wichita, Kansas, directing.)

It is thought that this yearly assembling of musicians from communities over the state is doing much to engender interest and support for the activities of amateur orchestras, and is giving an unusually attractive outlet for the desire of individuals for expression and performance. The personal acquaintanceships thus made, the sociability and interchange of experiences, and the thrill and pride of being a part of a gorgeous, spine-tingling outburst of symphonic harmony figuratively and

literally heard across the country (the programs are broadcast)—all go to make up an influence in promotion of music in America believed not to be equaled elsewhere in the country. A participant needs to be in but one of these massed symphonies to conclude that it alone justifies all his previous training and practice; it is enough reason for him sincerely to continue his avocation of music.

The Michigan Civic Orchestra Association also functions in other ways. A president* and other officers are provided for, and business meetings held at least once a year take care of elections and promote discussions of matters affecting civic orchestras. Through the contacts developed, it has been found possible and attractive to exchange music, to arrange for visiting guest conductors, to furnish an interchange of players between nearby cities when certain instrumentation is needed, and to cooperate and advise with respect to guest soloists. Studies of methods of financing and enlisting public support are also made and disseminated.

Another major activity was promoted for the first time last summer, and, from enthusiastic comment from participants, also bids fair to become an annual occasion. This was a "Civic Orchestra Vacation Assembly" at the National Music Camp at Interlochen—a period of five days made available for all instrumentalists of the Michigan Civic Orchestra Association and their families to combine music with a northern Michigan resort vacation. An eighty-piece orchestra was formed, also several small chamber ensembles; members devoted some five hours per day to rehearsals and sight reading. A public concert was performed the last evening of the session. The camp afforded the usual recreations of boating, swimming, fishing, and games—in addition to the golden opportunity for players to get acquainted with other players from various cities and to learn about other activities in the promotion and service of music. (The 1950 Assembly tentatively planned will be held from August 30 to September 4.)

*Current president is Kai Rasmussen, president of the Scandinavian Symphony Orchestra of Detroit. He is assisted by the past president and the executive secretary, and three elected board members.

Two hundred and ninety players gathered at East Lansing to take part in the Michigan Massed Orchestra Festival, Hans Lange, conducting.



New Songs of Lafayette

HELEN GRANT BAKER

THE story of a creative music project which gave students of Lafayette Junior High School, Elizabeth, New Jersey, a set of inspiring new school songs is here told by Miss Baker, who was national chairman of the MENC Creative Projects Committee for 1947-49

IF YOU were to walk into an assembly at Lafayette Junior High School in Elizabeth, New Jersey, you would hear hundreds of voices singing a new school song, beginning:

In the heart of Betsytown
There stands a school,
Named after Lafayette,
Who kept the Golden Rule.

On the playing field you would hear another:
We're loyal members of Lafayette!
Gee! Wee! isn't that fine!

Or this:
Fight! Fight! Fight! for the Buff and Blue!
Fight! Fight! Fight! till the game is through!
Marquis de Lafayette was a hero, it's true,
Now each of you can be one, too!

All in all, Lafayette has ten new school songs, all written by students and chosen by the entire student body. "Fight! Fight! Fight!", "Gee! Wee!", "In the Heart of Betsytown," "We Sing Our Hymn," and "Going Home Song" are favorites.

How did this happen? The 7A2 Class ran a school song contest—in order to get material for a handbook to help new students.

The Reasons for a School Song Contest. As they began to work on compiling their handbook, the 7A2's suddenly realized that of course a school handbook should include school songs. A thorough search revealed that Lafayette had only one original school song, and that this was identified with the class of '48. Thus, the 7A2'ers felt that the school as a whole really didn't have any songs—and decided to have a song contest, thrown open to the entire school.

As a first step, a music committee selected from the class made an appointment with one of the music teachers

to make plans. The teacher was anxious to cooperate, since there was a real demand from the cheering squad for school songs. Furthermore, students in Lafayette are always encouraged to "Say it in Music."*

In spite of this interest, however—and the fact that many fine original songs on a wide variety of subjects had been written by students still in the school—there were many who felt they could not write music. There was a paucity of ideas, and the thought of struggling with notes and manuscript paper baffled many. Finally, after much earnest conversation, it was decided that such a project would be worth while.

Launching the Project. A simple set of rules was drawn up by the committee, and a day six weeks ahead was set for the final date of entries. The committee made posters for all the halls; sent out a flyer to be posted in all rooms, and made announcements in every home room.

The music teachers devoted several class periods to building up a recognition of the need for school songs; to explaining that the school colors were buff and blue because those were the colors of the Continental Army uniform which Lafayette wore; to glamorizing Lafayette as an unselfish hero of the people, and to examining songs of other schools. Discussions concerned different types of school songs: the Alma Mater or school hymn; the pep songs for the teams; the nonsense songs, and the mellow, heart-warming fellowship songs. In some of the classes—not always those with high mental ratings or outstanding musicians—the ideas began coming immediately. One class, predominately ninth-grade boys, had a pep song completed, surprisingly enough, even before the first period was up.

Then, because of anticipated trouble in awarding group prizes, the committee suggested that others work individually or in pairs. In certain classes, a number of people would get ideas. Sometimes these ideas were read or sung to the class—who then gave approval or praise, turned thumbs down, or gave suggestions. In other classes, enthusiasm was rare. (This is a sample of the vast range of individual differences in a junior high school.) Some of the classes which had shown the least interest at the beginning of the project were most enthusiastic in singing the new songs after these were included in the regular song literature of the music classes.

Ways of Working. It might interest some to know more about the actual process of getting the songs written. The methods were as diverse as the natures of the individuals writing the songs and the classes of which they were members. In some classes where there was sufficient effort showing, music writing techniques were presented, including: the notes and the staff; the phrase; the ABA and AABA song forms; time values, and



CANDID CAMERA shots by Lafayette Jr. High School students help demonstrate the spirit of creative citizenship in connection with the student composition project described in this article. This is the student committee. Captions for the opposite page suggested by the students (reading from the top down): "Did we sing it this way. . ." "I know. . ." "Then the orchestra tried it. . ." "They did it over and over. . ." "Trying to remember. . ."

*Slogan for the MENC Creative Music Committee.

modulation. All students interested were given music paper, and some were given piano keyboard charts or scales with numbers and syllables. Others were loaned toy xylophones or melody flutes.

Each contestant presented his song to his class in his own way. One girl simply sang hers with gestures, and the music teacher wrote it down. Two boys worked theirs out by ear by singing the syllables, and wrote down the words, syllables, and notes on music paper. Two different girls worked their melodies out on paper at the piano. One girl played and sang hers, chords and all, by ear. One boy played his on a toy xylophone and submitted his manuscript, words with numbers underneath. Two girls did a quite mature job of writing a complete harmonization of their song.

In all of the procedures, the emphasis was on the emotional tone of the project and on getting the songs so they could be sung by the classes quickly. Techniques were not forced upon anyone! The songs were "dittied" and tied with buff and blue rug yarn. Word sheets were also mimeographed. The orchestrations were made by the director.

After the deadline date, all the songs which had been submitted were sung in all of the classes—in preparation for the assembly.

Presentation. The assembly brought to a culmination three school projects: (1) the annual election of school officers; (2) the preparation of the handbook, and (3) the school song contest.

At the assembly opening, the school principal administered the oath of office to the newly elected president. He, in turn, inducted the other officers, and they gave talks on the privileges and duties of self-government. A committee explained the development of the handbook and how it was to be used.

Then followed the song contest. Six members of the cheering squad led the assembly in singing all the submitted songs—supported by the school orchestra.

Following the assembly, classes returned to home rooms and cast secret ballots for first, second, and third choices of songs. Guest judges and faculty members also voted. It was interesting to note that the choices of students and adults were substantially the same.

Evaluation. The assembly indicated that the students were—and are—having experiences in citizenship which should stand them in good stead in adult life. Yet, this assembly was not merely a preparation for adult life in the abstract, to be experienced at some future time. It showed that students can take, and are taking, intelligent responsibility for the management of their society *now*—and that they are learning in the process, as well as having a happy time.

Lafayette School now has original songs of a variety sufficient to suit many tastes and situations. And the experience in the use of the democratic process has given the student body a feeling of ownership in the songs, and a resulting lift in morale. A number of students have found they can "Say it in Music" and will do so again.

Since the contest, several more school songs and a number of songs on other subjects have been written. For, after all, the real prize was the satisfaction of expression through the medium of music—and the thrill of having fellow students sing one's own song.

P. S. The winners pooled their prize money and treated the school to a film assembly.





Charles M. Dennis*
President MENC
1948-50



Luther A. Richman*
1st Vice-President MENC
1948-50



Marguerite V. Hood*
2nd V-P MENC; Research
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Ass't Supt. St. Louis P.S.
Dir. Chm. Convention Comm.



Sadie M. Rafferty*
MENC Board of Dir.
Nat'l Chm. Sr. High School

THE JOURNAL presents the first installment of a pictorial directory of current MENC administrative personnel. + The National Board of Directors is the principal governing body. It includes, besides the national officers and members-at-large, the presidents of the MENC Divisions and the presidents of the auxiliaries. From this group are chosen the members who, with the national officers, comprise the Executive Committee (indicated by asterisks in the captions). + The State Presidents National Assembly includes the presidents of the affiliated state associations.‡ The state presidents are also members of the respective Division boards. + Pictured in addition are the chairmen of the Research Council, Editorial Board, and Council of Past Presidents; the general and directing chairmen of the St. Louis 1950 Convention Committee; the executive secretary of the National Education Association, the parent organization. + Scheduled for subsequent issues are photographs of other officers and chairmen of committees.

‡State representatives (coordinating chairmen), elected for the three unaffiliated states, are official delegates from their respective slates to the State Presidents National Assembly.



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Pres. MENC Founders
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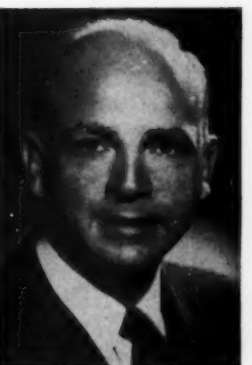
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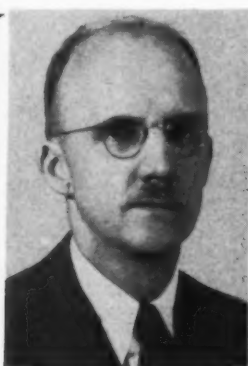
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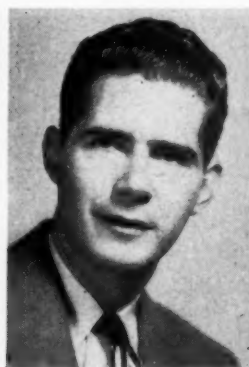
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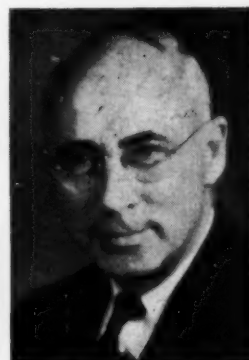
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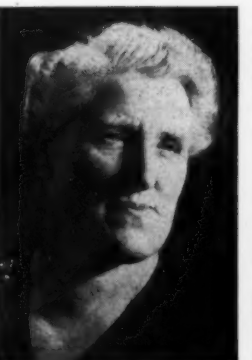
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Class Piano for Elementary Classroom Teachers

KENNETH HJELMERVIK

FOR two and one-half years, the Baltimore Public Schools have sponsored free class piano instruction for elementary teachers. Mr. Hjelmervik, director of music education in Baltimore, tells of results of the program, as gleaned from an interesting opinion poll.

EVER SINCE music was introduced into the public schools of America, the classroom teacher has, for the most part, been given the responsibility of bringing music to all children in the elementary school. Unfortunately, many classroom teachers have no *pre-service* preparation for classroom music instruction, while others have only a casual acquaintance through a course or two in "methods" of music teaching. A variety of *in-service* training opportunities which might be presented over an extended number of years offer promising supplements to the capsule courses crowded into the elementary teacher-training curriculum.

What musical skills should an elementary classroom teacher possess? Some skill at the piano keyboard seems to rank high, at least in the opinion of a considerable number of elementary teachers in the public schools of Baltimore, Maryland. One year of free class piano instruction, therefore, was offered by the Department of Education (part of a broad program for the professional development of the entire staff) to any elementary classroom teacher who could profit from instruction on the beginning level. Several hundred teachers have enrolled in this voluntary activity during the last two and one-half years. Early in the present school year, a questionnaire was sent to eighty-three participants in the 1948-1949 piano classes who completed sufficient work to be given two semester hours credit toward further salary increments. Fifty-three replies were received, which provided both factual information and an evaluation of the worth of the instruction to the individual teacher.

There was complete agreement on two questions. The fifty-three teachers unanimously recommended that all elementary teachers enroll in piano classes, and that the instruction be continued as a Department of Education-sponsored Professional Study Activity. Nearly one-fourth (twelve teachers) reported that they had purchased a piano as a result of the instruction; more than one-fourth (fifteen) continued piano study with aid from a private piano teacher, and nearly one-half (twenty-three) believed the class piano training was more valuable than any other instruction previously received in music. "Interpretation" of these statements seems unnecessary.

Other information submitted shows clearly why teachers develop enthusiasm for in-service training that provides information and skills which can be applied directly to the problems of the classroom. Each of the fifty-three elementary teachers was dealing with a classroom amply filled with young, active, growing boys and girls. Each teacher also was dealing with reading, and arithmetic,

and social studies, and art, and writing, and music, and many more "ands."

Pre-service training? More than half (twenty-nine teachers) in their pre-service training for teaching had no classes dealing with music education. Of the remaining twenty-four, four teachers had one such class, fifteen completed two, three reported three classes, one had enrolled in four, and one could report five. Nearly one-half (thirteen) of the twenty-nine who had no pre-service classes also had no other type of previous music training, while sixteen reported a brief period of instruction received during childhood on the violin or the piano, generally with "little success." More than one-half (sixteen) of the teachers reporting completion of one or more pre-service classes in music also had received other music training on either piano, violin, or organ.

The thirteen teachers having no previous training in music obviously had no basis for comparing the relative value of class piano instruction. Four others did not check the following question with its five-point scale:

Check the statement which best represents your opinion. I evaluate the training received in class piano instruction as being:

- (a) More valuable than any other instruction in music. (Twenty-three teachers checked this.)
- (b) Valuable, but not as valuable as one or two other types of instruction in music. (Five teachers checked this.)
- (c) Of approximately the same value as other kinds of courses or instruction in music. (Eight teachers checked this.)
- (d) Of less value than most courses or instruction in music. (No teachers checked this.)
- (e) Of less value than all instruction or courses in music. (No teacher checked this.)

A similar question, again with a five-point value scale, indicates the amount of pianistic skill teachers believed they had developed.

My evaluation of the degree to which I developed skill on the piano through class piano instruction is:

- (a) Developed great confidence in playing various types of compositions, including accompaniments for classroom and for personal enjoyment. (Nine teachers checked this.)
- (b) Developed considerable skill, enough to play most simple accompaniments, but mainly for personal enjoyment. (Seventeen teachers checked this.)
- (c) Developed considerable skill to learn new songs readily and to play only a few simple accompaniments for the classroom. (Fifteen teachers checked this.)
- (d) Developed only enough skill to learn new songs for class use. (Eight teachers checked this.)
- (e) Developed no significant increase of skill, either for classroom use or personal enjoyment. (One teacher checked this.)

A third question indicated the effect of the class piano instruction on musical activities in the classroom:

CONTINUED ON PAGE THIRTY-FOUR

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What's Happening to Voices in Our High Schools

WILLIAM C. RICE

THE head of the Department of Music at Baker University, Baldwin, Kansas, presents a startling picture of "vocal errors" which he feels are being encouraged—or at least tolerated—in some high schools today.

IT IS POSSIBLE, perhaps, to oversimplify in an effort to eliminate much of the fol-de-rol that exists in popular concepts of singing. However, it seems fairly obvious that two small criteria can be used as a starting point for a young singer: (1) does the tone sound pleasant to the listener (not necessarily to the singer), and (2) is it easy for the singer to produce?

Using these items as points of departure, such semi-controversial issues as breath support, "easy" throat, and placement can be approached from a pragmatic and diagnostic standpoint. No intelligent listener will, I am sure, maintain that a thin, tight, reedy tone is a good one. Likewise, no intelligent observer will defend the strained face and the tense jaw and throat of a rapidly-tiring youngster who squeezes with all his might to produce the sounds *he* thinks are satisfying for others to hear.

I have been moved to write the foregoing paragraphs and the ones to follow, because, with very few exceptions, the singing of the new voice students in our college (Baker University, Baldwin, Kansas) suffers from poorer tone production than usual. Our three voice teachers agree that the situation is worse this year than ever before, despite the higher level of musical ability shown by the new class. Permit me to describe four of these students.

(1) Dave was a nationally-known boy soprano, and had many honors heaped upon him. When his voice changed, he became a tenor, with beautiful quality and a real feeling for song. His attitude is excellent—he is, strangely enough, completely unspoiled and very teachable. *But:* (a) he has little more breath support than has the piano playing his accompaniment; (b) he pulls his voice box almost out of sight; (c) he "blocks out" completely at F natural, and (d) he wears out after about twenty minutes of singing.

(2) Delores has had four years of voice lessons. She is eighteen years old—beautiful, and thoroughly humble in her desire to sing well. Her singing is so tight, and so shallow, that she has a "machine gun" tremolo and a palsied head.

(3) Pam is a contralto—a real one; young, vivacious, attractive, and eager to try the rocky road of a professional career. Her tones are coarse, throaty, and almost totally lacking in resonance. She has sung a great deal of popular music, and a bit of "crooning" has crept in now and then.

(4) Janice, a potentially-outstanding soprano, comes from a large high school. She sang in most of the select choral organizations of her school, and has participated in many musical presentations. She is good for about fifteen minutes of singing, and then she must stop—because she is too hoarse to continue.

These four persons are representative. They, and others, have a number of weaknesses in common.

(1) They breathe from the top down, with heaving chests, as they gasp for frequent shallow breaths.

(2) They "chew" their vowels with vigor.

(3) They start and stop their tones with convulsive movements of the larynx, tongue, and jaw.

(4) Their tongues bulge high in their mouths on even an open "ah."

(5) Jaw and throat muscles are prominent and very tense during tone production.

(6) Good singing and loud singing are synonymous to these persons. Soft tones are difficult for them to produce.

Who are to be blamed for these vocal crimes? Private teachers? Not necessarily, since only a small percentage of our freshmen have had enough private voice lessons to affect them one way or another. Public school teachers? Well—perhaps. College teachers? Quite definitely, yes! We have been turning out public school teachers who have not been given enough training in vocal methods to enable them to do a decent job!

There is much talk these days about the lack of violin training in our colleges for prospective teachers. Fortunately for our would-be violinists, a teacher must know a great deal about the violin in order to teach it at all. But the music profession seems to believe that anyone can teach voice; or, at least, that anyone can go through the motions of directing a glee club or choir—even though he may not know what constitutes good singing, or anything about the basic principles of tone production. Pity the poor young singers!

Perhaps some of our difficulties stem from attempts by adolescents to imitate mature soloists and choirs such as those frequently heard on the radio or on records. These comments must not be taken as criticisms of the fine work being done in some instances by radio artists and choirs. However, it is impossible for a teen-age singer to produce by himself, or with his associates, the kind of tone quality that comes from mature men and women. I have had the dubious privilege of hearing a number of such attempts in recent years at festival-contests. Almost without exception, tone quality has been forced and harsh, and intonation uncertain.

We seem to need a re-evaluation of the basic concepts of good singing, especially as they concern high school students and their teachers. We must realize that the principles of tone production for the adult and the adolescent are the same, but the end result is quite different. There is a clear, light, almost heavenly beauty in a free-flowing immature voice; it becomes tubby, strained, and very harsh when it is forced out of its natural element.

We must do a better job of preparing teachers, if the situation is to be improved. It might help to use as choral clinic directors those persons who are familiar with the problems of adolescent voices. I have seen more

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harm done in a few rehearsal sessions under a "name" director of adult or college choirs than could be undone in many weeks of hard work. Easily impressed, hero-worshipping high school students will long remember what "Mister Big" did with them. Many of their poorly equipped teachers fall right in line.

Guides for good high school singing have been set up before. Beautiful tone, clean diction, fine expression—these terms and others equally familiar are prated automatically every time several choral directors get together. I hope my suggestions will not fall into the realm of more prattle! Anyway, here they are:

(1) No strain. If the tone is hard to produce, something is wrong. Young people need not be hoarse after a rehearsal.

(2) Good intonation. Easily produced tones are far more likely to be in tune than those not properly produced.

(3) Pleasing appearance. Do heads pull up, or down? Do neck and jaw muscles tighten and stretch, and brows crease? Individual and group practice before mirrors will work wonders.

(4) Good diction. It is a great deal easier to pronounce words understandably, and with good taste, when energy is not dissipated in a vain effort to fight cramped muscles.

(5) Solid support. Free-flowing breath that fills up the bottom of the lungs first enables the diaphragm and abdominal muscles to provide a reliable foundation for all tones. An open throat gets rid of the feel of pulling breath into the lungs with a gasping motion. After all, nature abhors a vacuum; when a partial vacuum is created by expansion of the chest, principally in a downward direction, air will rush in—provided no interference is set up in the throat. Try it, and see how nicely nature works when given a chance.

(6) Good tone. Beautiful tones are the end result of easy singing that is in tune. Almost any group of young people can produce a collective tone that is pleasant to hear—if no one works too hard.

I do not plead for an anemic, characterless tone. Easily produced, free-flowing tones have a great deal more carrying power, fullness, volume, and character than the hard-to-produce screeching so often heard.

Our education, in the instance of public school singing, needs to start at the top and work down.

Class Piano for Elementary Classroom Teachers

CONTINUED FROM PAGE THIRTY

The aid I received in class piano instruction improved my ability to find and develop new and interesting ways of using music in the program of instruction in the classroom:

- (a) By developing my resourcefulness and self-reliance so that I feel only occasionally the need for outside assistance. (Thirteen teachers checked this.)
- (b) By developing my resourcefulness and self-reliance so there is less need for outside assistance. (Twenty-seven teachers checked this.)
- (c) Caused no noticeable increase in my own resourcefulness and self-reliance. (Four teachers checked this.)

The majority (thirty-five) of the teachers report they have continued to play the piano "several times weekly." Most teachers (thirty-nine) have a piano available in their places of residence, and also at some other place (thirty-one), probably the school building. It may be well to reiterate that twelve teachers reported they had purchased pianos as a result of class piano instruction.

It should be emphasized that class piano instruction is but one of several score of Professional Study Activities offered to staff members by the Department of Education in Baltimore. In 1947, the entire staff of the Baltimore Public Schools began a re-examination of the opportunities for the professional growth of its members—teachers, administrators, and supervisors—and agreed upon a substantial program of expansion. College and university courses had been available to those who wished to develop their professional capacities, yet there had been some feeling that these classes were perhaps directed more toward broad generalizations and hypothetical situations than toward the solution of particular problems within a given school, or applicable to particular teaching-learning situations.

By utilizing various means, teacher opinion was polled to determine what kind of study activities could be pursued with greatest profit. Voluntary Professional Study Activities were organized upon the basis of the information received. Elementary teachers concerned daily with a program of music instruction requested several kinds

of help. One of the most frequent requests was for the opportunity to learn at least the elementary processes of piano performance.

Instructors were the same piano teachers who conducted piano classes offered to the elementary students in the schools, and these teachers have had training in the special methods involved. Classes of ten were organized and each class met one university hour (fifty minutes) fifteen times a semester. Weekly assignments were made and a reasonable rate of progress demanded, if credit was to be received—although teachers may participate without receiving credit. Because Thursday, after school hours, is reserved for Professional Development Activities, and because all Activities come at that one particular time, participants must make choices. In order to accommodate all registrants for class piano, it was necessary to schedule evening and Saturday morning classes.

Credit received for participation in Professional Study Activities is considered the same as that received from colleges and universities. Every sixth year, each teacher must present six semester hours of credit before advancing to the next step on the salary scale. Professional Study Activities credits are accepted for this purpose.

The information here presented, for the most part, is teacher opinion; hence, it is an opinion poll. It is not "scientific" despite its rather dreary air of nose-counting. Because it is not an attempt to name the next President, perhaps its frank labeling as an opinion poll can be tolerated. Its merit may lie in another direction. Elementary teachers faced with problems of rather awesome proportions have asked for help, have been given it, and have found it good. And even an opinion poll may be better than what is all too often the pattern which music, and other special subject areas within education, seem to follow. We conjure up bright ideas, put them more or less into practice, and then ask those concerned how they like it. And they say, "swell."

*Any Way You
Judge It-*

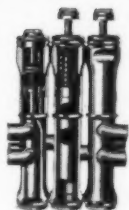


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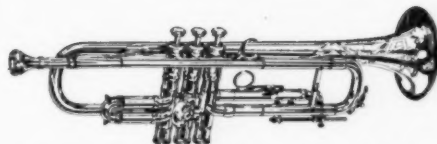
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The Music Teacher in the Small High School

IRA GEORGE

THIS is a report on the situation in Nebraska, but small towns everywhere face a similar problem. Mr. George, who is superintendent of schools in O'Neill, Nebraska, here presents some of the findings from a paper written in partial fulfillment of the requirements for his master's degree at the University of Nebraska.

ONE of the most acute problems facing the administrators in small school systems is the organization and administration of a good music education program. School superintendents and music specialists are agreed that the first step toward establishing an adequate music program is that of securing competent instructors. A survey recently completed, showing the training of music teachers in small Nebraska schools, brings to light some information which cannot help strongly influencing the character of music instruction in these schools.

Class B schools in Nebraska are those with an enrollment of 151 to 400; Class C, 76 to 150, and Class D, 1 to 75. Class A schools were omitted because they have little difficulty in securing music teachers. The following table* shows the difference between Class B schools and Class C and D schools.

TRAINING AND EXPERIENCE
OF MUSIC INSTRUCTORS IN NEBRASKA
CLASS B, C, AND D SCHOOLS

	Class B	Class C&D	Total
(1) Schools seeking accreditation	47	489	536
(2) Music instructors reported	60	386	446
(3) Schools reporting no program	0	103	103
(4) Music supervisors teaching on specials and emergencies	11	119	130
(5) Music instructors teaching academic subjects	16	216	232
(6) Academic subjects taught by music teachers, average no.	1	3	
(7) Music instructors with degrees	38	280	318
(8) Music instructors with less than 24 hours music credit	10	274	284

The number of schools reporting no music program is shown opposite number 3 in the preceding table. There is no question but that at least some of these schools who report no music program do have some form of music instruction, since they do take part in contests and clinics. Possibly the teacher is not qualified as a music teacher, and no credit is extended to the students. Why this practice should be permitted in the field of music when it is not permitted in any other field of activity sponsored by the Nebraska High School Activities Association is difficult to answer.

*Data taken from reports in Nebraska State Office of Public Instruction for the school year 1948-49.

Opposite number 4 are shown the number of permits and special certificates in use by music teachers. These are supposedly for use either in emergencies, or as a temporary arrangement to give the teacher time to take the additional work required for a regular certificate. However, several music supervisors in the state were shown to have taught on such special certificates for fifteen years or more with no additional training. It is unlikely that this situation would be tolerated in any field of instruction except music. A recent ruling will now require the instructors teaching on such special permits to earn nine additional college hours before another renewal of the certificate will be granted. Permits and special certificates have in the past been issued if need could be shown in the community by the school administrators and responsible citizens. In the future, in addition to these recommendations, the music instructor will be required to have at least sixty college hours.

Numbers 5 and 6 show the situation with regard to academic classes taught by music instructors. The average number of academic subjects taught by the music teacher in the Class B schools is 1. Only 16 of the 60 Class B teachers reporting teach academic subjects, and, of these, 10 teach 1 subject, 3 teach 2, 1 teaches 3, and 2 teach 4. In Classes C and D, however, with 386 teachers reporting, the average is 3 classes per teacher, with 30 teachers teaching 1 subject, 29 teaching 2, 58 teaching 3, 56 teaching 4, 26 teaching 5, 7 teaching 6 subjects, and 10 teaching in the grades. So, while the music teachers can be criticized for their qualifications, the school administrators have much to answer for in the matter of teaching loads.

Opposite number 7 the number of degrees held by music instructors are shown. An additional fact to be considered here is that in probably the majority of these cases, the work on these degrees shown involved little or no musical training. The practice of some hard-pressed school administrators seems to be, "The instructor can play or sing a little, and therefore we will give him the title of music instructor."

One thing shown clearly in all this is the fact that the Class B school fares better musically than the Class C or D schools. Communities with Class B schools usually seem to have the size, the wealth, and the inclination to support an adequate music program. It is possible to secure competent musicians for these schools more easily than for smaller schools, because the work is usually that of a full-time music instructor. The salaries for these positions are comparable with those paid to other faculty members. But among the smaller schools,

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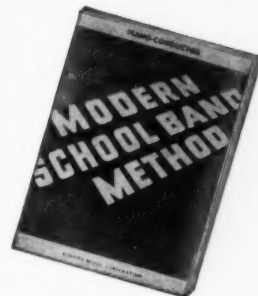
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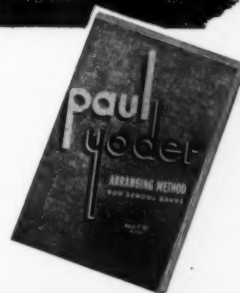


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One is startled by the extreme degrees of lack of preparation shown by the papers of some music teachers. One teacher had had 25 1/2 years experience as a music instructor, with *no* hours of credit in music. In another instance, there were two instructors in the same school, both with 5 years of experience, one with 1 hour of credit in music, and the other with 1 1/2 hours. Still a third school reported that the music teacher had had 15 years of experience with 1 hour of music credit. Many other teachers reported with similar small amounts of musical training—which makes one wonder that children in these schools get any music at all!

The difficulties in carrying on a music program in Class C and D schools are immediately evident to visiting adjudicators. Ellwood Keister of Iowa State Teachers College, Cedar Falls, while acting as a vocal adjudicator at a district music contest in Nebraska, was asked if he had noticed any difference between the quality of work done by the Class B schools, as compared to that done by Class C and D schools. He replied: "The talented student appears just as frequently in proportion to population in the smaller school as in the larger; but the methods of instruction, on the average, are far superior in the larger school."

Russell Wiley, bandmaster at the University of Kansas, writes: "For the smaller schools in your state and mine to secure competent music instructors is a difficult problem. They must pay more for the same type of in-

structor to entice him into the smaller communities. This practice puts his salary out of line with the salaries paid to the remainder of the faculty, and ill feeling results."

From the evidence presented, it can readily be seen that we need, as music educators and as school administrators, to develop a philosophy which will insure a well-integrated and fundamentally sound music program in all our public schools, *small* as well as large. We need to stress in the training of our music instructors adequate professional music training and also academic training, and to see that teachers-in-training are informed as to the many advantages of life in the smaller communities.

Teacher training institutions should prepare teachers to teach both academic classes and music in the very small schools, since it is almost never possible for a school with fewer than 100 pupils to engage a full-time, competent music supervisor.

Our schools need to organize and implement a carefully planned music curriculum and to secure and maintain facilities for its efficient operation in all types of communities. And, last of all, perhaps all of this depends upon developing a cooperative relationship between the state department of public instruction, the teacher education institutions, and the public schools. This relationship should work toward securing for Nebraska—and for all other states with similar problems—a state music coordinator, and the necessary elements to implement the music program on a truly state-wide basis!

Instrumental Teaching as a Vocation

WILLIAM D. FITCH

THE IMPORTANCE to every school student of giving serious thought to plans for a life vocation is constantly being emphasized today. Nowhere is early consideration of the requirements for success in the field of one's choice more essential than in instrumental music teaching.

The Instrumental Teacher's Background. We are fast reaching the time when graduation from an accredited four-year college cannot be depended upon to obtain one a job as a teacher. The training must start before college. Too often high school students are entering the music curricula of our colleges with only a vague background in music. The rise of the band and orchestra movement since 1900 has done much to alleviate this, but often high school students come to college to major in music with little or no playing experience on an orchestral instrument. Some students, when questioned, do not know *what* their major instrument is. With the increasing competition in the band and orchestra field, it is imperative for a would-be instrumental teacher to have chosen an instrument and learned to play it well before he enters college. It is rather unusual for a student who plays some piano only, for example, to start and become

really proficient on an orchestral instrument during the time he is in college.

Many communities have well-developed instrumental programs and turn out fine students. There are many schools which either, because of smallness of size or lack of teachers, do not yet afford instrumental training. A student who expects to be a band or orchestra director should get all the applied music training he can while he is in high school, or he will have three strikes against him when he gets to college.

A knowledge of piano is essential to the success of an instrumental teacher. Many colleges now require their instrumental people to pass a proficiency examination in piano before they graduate, or even when they enter as *freshmen*. If the serious high school student already plays an orchestral instrument, he might well turn his thoughts toward a practical background in piano.

Many high schools do not offer any work in music theory other than that which the private teacher and instrumental director may use in their daily teaching. Certainly, theory is essential to continuing success in college. By the term "theory" is not meant the knowledge of harmony or chord progression, but the simple basic understanding of keys, key relationships, scale patterns, and general musical terminology. A freshman college music student who plans to be an instrumental teacher should, for example, be able to play any major or minor scale upon his instrument, and, above all, should

✦

EDITOR'S NOTE: Students considering instrumental music teaching as a career, as well as seasoned teachers, will find food for thought in this article. Mr. Fitch is associate professor of music at Michigan State Normal College, Ypsilanti, and this year on leave as instructor in music education at the University of Michigan, Ann Arbor.

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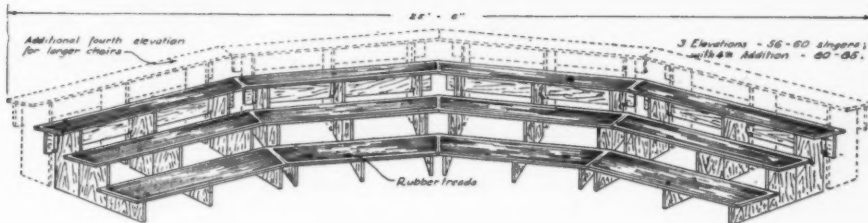


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be able to recognize those tonalities in a composition by the group of which he is a member when performed.

A high school student who plans to go on to college should get as much varied musical experience as he can as early as he can. If he is a brass major, and plays one instrument well, he might very well spend some time on some of the other instruments in that family. However, he must guard against flitting from one instrument to the other without playing any of them well. He should make it his business to know how the music library of his organization functions; he should know the names of the instruments of the band and orchestra and recognize these instruments by sight; he should know what clefs each instrument uses and what general substitutions can be made. He should build up a repertoire of solos through regular private study with a good teacher. He should develop a cooperative attitude and willingly take whatever position his director may assign in the organization. He should encourage respect *from* others by learning respect *for* others. Above all, he must learn to be dependable—for a really fine musician is dependable.

The prospective instrumental teacher should possess qualities of leadership (and I do not mean baton technique alone) which will enable him to speak with authority and to assume responsibilities of leadership.

It is the responsibility of the college to counsel students at least during the first years of college, and to tell students frankly if it seems improbable that they can become capable instrumental teachers. It is quite possible for a student to make fine grades and be an adequate performer, yet be so lacking in personality or in the ability to get along with others that he will never make a good teacher. Colleges, too often, have, in their desire to increase enrollments, been hesitant to discourage students who give promise of being of poor teaching caliber.

The teacher in the field has an obligation to guide his students and to answer their many questions about the teaching profession.

Courses Necessary for General Training. Much has been written about college courses of study, and various accrediting agencies have well-planned standard curricula. It is the writer's opinion that the instrumental teacher must guard against overspecializing in one particular field. He must literally become a specialist in *all* fields of instrumental music. No one can ever know what the future may bring. No field of music should be passed off lightly. The subject slighted in college may have to be taught five years hence. The instrumental teacher should have basic training in:

His major instrument (throughout college).

Piano.

Basic minor instruments in brass, woodwinds, strings and percussion.

Voice and choral participation.

Theory; to include keyboard harmony, ear training, and sight singing.

Methods and materials of teaching school music.

Conducting and ensemble (adequate experience in).

Directed teaching (adequate experience in).

Music history and literature.

A well-rounded field of academic studies.

The assumption made by many students is that with this "smattering" of instrumental techniques—a dab here, a dab there—the student learns all there is to know about all phases of music. Any keenly-aware

instructor will learn more in the first year of teaching experience than he has learned in college. The reader may say, "It would take five years to get in the necessary training!" This is exactly my point: unless a freshman has some of these skills and capabilities beforehand, *there simply isn't time in a four-year college curriculum.*

Common Errors of the Beginning Teacher. It would seem to follow that if a teacher fails, it is because of his lack of training in high school and college. This is not entirely true. The chief responsibility of an instrumental teacher is to work well with others. Too often, the instrumental teacher regards himself as being in a class by himself, and consequently not subject to rules and regulations applicable to other classroom teachers. This egotistical attitude on the part of the young teacher usually ends in disaster. It is necessary to learn to give and take with fellow workers.

Discipline is nearly always a problem for the beginning teacher. Lack of discipline usually means lack of respect. For the young teacher who steps into a job held previously by a well-established teacher, one of the best things to do is to play a solo in student assembly on the first day of school. The quicker high school students believe that their teacher has something "on the ball," the more ready will they be to respect his ideas and carry out his suggestions.

There is often a tendency on the part of the new teacher to avoid public performance and to shudder when asked to furnish music in church or at service clubs and banquets. These requests are the life blood of your instrumental department. If requests don't come in, there is something wrong, and the teacher might well call the organizations to *ask them* what music they would like to have furnished. Most instrumental teachers object to last-minute calls for such music, and rightly so. A deadline of one or two weeks should be set.

New teachers are reluctant to take their organizations to clinics and festivals. If there ever is a time when teachers need help, it is in the first few years. If the teacher's groups are so very bad that he cannot enter them in the festival, he, personally, should get to all of the clinics and festivals possible. He should welcome criticism. He should analyze what others are doing, but never with the idea that what others are doing is wrong and that what *he* is doing is right. He should be receptive to new ideas, digest them mentally, and evaluate them in terms of his own needs. One of the most difficult jobs a festival adjudicator has is to have to penalize the students in an ensemble for something the director doesn't know or do. If the young teacher gets a low rating, he should not become discouraged but should try to find out what is wrong. This, of course, applies to all instrumental teachers, for the older and more experienced we become, the more set in our ways and the less receptive to new ideas we are apt to be.

It is not the writer's intention to discourage prospective teachers. It is important to note, however, that the instrumental music field is keenly competitive. Take stock of yourself! Measure yourself with others who have made success of the profession. Remember, if you wish to teach, you must like children, and have a real desire for imparting knowledge. You should know this *before* you graduate from college.



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Helping Enrich American Life with Music

LOUIS G. LaMAIR

IN the second article about the American Music Conference, its president tells how this industry-supported service institution is working to help build public support for music in education.

THE WORK of the American Music Conference to help and coordinate the music-advancement efforts of other organizations, reported in the January 1950 issue of the JOURNAL, also supports the local music educator in five ways:

- (1) It stimulates the support of the community for the music program in the schools.
- (2) It helps coordinate the efforts on behalf of music of various groups and individuals in the community.
- (3) It makes available the knowledge and skills of field men to the local people in working for the type of community-wide music program the music educator advocates. This field staff works in the communities to help organize local leaders and chart programs of action.
- (4) It provides literature, facts, films, and other materials for use by the music educator and others. These materials provide facts on which to base planning, show how to advance music through community action, and help build support of local people for the total school-community music program.
- (5) Through donations to the MENC publication fund, it has contributed substantially to the current expanded production of official MENC publications.

These helps are the result of AMC's systematically planned program, conducted simultaneously at the national and local levels. In this way, the "grass roots" activity necessary to get local action is combined with the planning and coordination on a nationwide basis.

National Activity

The national activity has four major phases:

- (1) *Building strong public support.* This develops the favorable climate for music education that is essential in any effort to advance its place in the schools.

In this activity, AMC has prepared and placed many articles in leading national magazines and newspapers.



ORGANIZATION of Community Music Councils is one of the activities of the American Music Conference that benefits the music educator. The typical council includes the supervisor of music as well as officials of parent-teacher groups, service clubs, music clubs, business organizations and others. This photo of a community leaders' group is from the AMC slidefilm, "Moving Ahead with Music."

Articles have also appeared in publications reaching school administrators, parent-teacher organizations, general educators, service club members, veterans' organizations, and many others.

More than 20,000 commentaries on music, with emphasis on its importance in education, are being broadcast monthly. Special scripts directed toward mothers are also aired over hundreds of stations each month. In addition, AMC has developed and participated in a number of nationwide radio programs emphasizing music's importance in education.

These activities have helped to make the support for music in the schools stronger today than it has ever been.

- (2) *Finding the facts.* AMC's "National Survey of Public Interest in Music," reported in 1948, uncovered the attitudes, habits, and desires of the American people on this subject. Its findings have become part of the country's basic information on musical activity and are standard reference material in libraries and schools throughout the country. They clearly demonstrate the overwhelming demand of the people for music in the schools.

Other research has been conducted on public support of community music activities and on the comparative status of school music in different parts of the country.

- (3) *Preparing materials.* Reports on research and projects, leaflets on the importance of music, manuals for individuals and organizations interested in fostering music, reprints of major magazine articles, questionnaires to be used in studying local music levels, and other printed materials are given wide distribution. In addition, AMC's first sound film strip in full color, "Moving Ahead with Music," was produced as an aid in developing local activity in support of music in the schools and communities. It has had a tremendous response. Nearly 200 prints are in constant use, being shown before all types of local groups in all parts of the country. A second color film strip, intended to help classroom teachers stimulate interest in music among their students, is now being produced.

- (4) *Stimulating various organizations to work in support of music, and coordinating these efforts.* Cooperation in the AMC program has been obtained from such groups as Kiwanis International, the National Congress of Parents and Teachers, National Federation of Music Clubs, American Legion, Optimists International, National Committee on Boys' and Girls' Work (4-H), agricultural extension services of various state universities, and others. AMC materials are made available to these groups for distribution to their local units.

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(2) In the Pittsburgh area, nuns teaching in Catholic elementary schools have been given basic introduction to fundamental music in a one-day workshop. This is the start of a program to help classroom teachers in these schools to provide beginning music classroom work for all students.

(3) In adult music education, AMC has also helped establish pilot activities. The Central YMCA in Chicago is inaugurating a piano class for adults this spring. If this class meets with the success which is anticipated, similar piano classes for adults will be started in various other places.

(4) Similarly, an adult class in fretted instruments is being started by the Central YWCA in Chicago.

Local Activities

The local phase of the program is closest to the individual music educator. It involves three basic activities:

(1) Providing materials for local groups—leaflets, manuals on organization, survey forms, reprints, film strips. This provides the essential tools for local action.

(2) Activating local units of the national groups co-operating in this program, through the national offices.

(3) Providing personnel to help local groups organize and attain their objectives. This involves two types of activity:

(a) Conducting workshops for local leaders, educators, and others to establish the needs, objectives, and methods of operation.

(b) Helping to organize local Music Councils composed of the leaders in the community who are responsible for or interested in its musical activities.

In effect, most of AMC's program results in giving the music educator valuable support and aids for his work. This work we recognize as fundamental in the development of the over-all program which will provide the maximum contribution music can make to the life of every citizen.

Do You Want to Go to Mexico?

The MENC and NEA are pooling resource ideas to make possible a special tour for music educators this summer—featuring music activities, educational events, sight-seeing galore, and pleasure in general.

MUSIC EDUCATORS who have always wanted to know more about Mexico and its music will have the chance to learn, see, and hear this summer—on a twenty-five-day MENC-sponsored tour "South of the Border." Educational events included in the regular tours scheduled in the past by the Division of Travel Service of the National Education Association, who will operate this tour in cooperation with the Music Educators National Conference, will be augmented by two days of music activities in Mexico City and other special music events. Lloyd V. Funchess, chairman of the MENC Committee on International Relations, will be responsible for integrating the music education aspects into the total tour.

Limited to thirty-five members, the tour will be by chartered bus. The lucky travelers will meet in San Antonio, Texas, on Friday, July 28, and, after a night in the hotel, will drive to Laredo and the Rio Grande and cross the International Bridge to start down the Pan American highway. Two nights and a day will be spent at Monterrey, Mexico's second largest city, a night at Valles, and a night at Zimapan. Arrival in Mexico City will be about noon on Wednesday, August 2.

The days in Mexico City will include: a reception the night of arrival by teachers of Mexico; one-day tours of the city, the Zocalo area, and the Pyramids and Guadalupe; a Sunday at Xochimilco, where music educators will have the chance to witness a bull fight if they wish; visits to the schools, and, Tuesday, August 8, for specially planned musical activities.

The following morning the group will leave for Morelia where, in addition to sight-seeing, it is hoped that Luis Sandi, editorial associate for Mexico on the MUSIC EDUCATORS JOURNAL, will be able to arrange special activities.

Thursday will see the group driving to Lake Patzcuaro and Friday to San Jose Purua—which regions are particularly interesting from the music standpoint.

Saturday, the group will leave for a five-day trip to Puebla, Mexico's fourth largest city; Cuernavaca, the capital of the state of Morelos where the Palace of Cortes and famous Borda Gardens can be seen, and Taxco, the old silver-mining town which has been declared a national monument to preserve its distinctive charm.

The tourists will return to Mexico City on Thursday, August 16, and will spend Friday in special music activities. Saturday, the last day in the city, will be a free day. The drive back to San Antonio will include nights at Valles and Monterrey.

In addition to the special sessions planned by the MENC, the National Education Association's Division of Travel Service has scheduled three orientation meetings to present outstanding authorities on history, geography, and current social and economic conditions which it is felt will contribute to a better understanding of our Southern neighbor. Each tour member will also be sent a general bibliography of Mexico.

The cost of the twenty-five-day tour from San Antonio will be \$282. This includes all breakfasts and fifteen other meals; all transportation expenses; sight-seeing; transfer of passengers and baggage; all hotels, entry permits, and orientation sessions, and a \$5,000 accident insurance policy.

Inquiries regarding the tour should be addressed to the Division of Travel Service, National Education Association, 1201 Sixteenth Street, N. W., Washington, D. C., or to the MENC headquarters office.

Research Studies in Music Education

Reported by WILLIAM S. LARSON

THE MUSIC EDUCATORS JOURNAL will have in each issue a reasonable amount of space devoted to the publication of abstracts of research studies in music education, in the interest of disseminating information that will be of general interest and value to music educators. To secure material for this purpose, we sent a letter to the colleges which contributed to the *Bibliography of Research Studies in Music Education, 1932-1948*, suggesting that they provide us with abstracts of their more important and more recent studies. The immediate response to the invitation has not been all that was expected, but we have received some very good abstracts and also quite a number of letters expressing full approval of the project, with promises of cooperation a little later on when time permits.

We are herewith presenting some of the abstracts which have been submitted; others will follow in future issues. It is hoped that enough material will constantly be sent to us to make possible continuous publication of abstracts of current research studies in music education in future issues of the JOURNAL.

The general suggestions for such abstracts are: (1) that the study be a contribution to the teaching of music; (2) that the title, author, degree, and institution be given; (3) that the purpose of the study, general content, and results be explained, and (4) that the abstract be limited, if possible, to one typewritten page. We shall be very glad to have the cooperation of all music educators who can provide such material. —W. S. L.

Elementary Music Teaching Problems

The purpose of this study¹ was to determine realistically the specific problems in the teaching of music upon which Colorado elementary classroom teachers desired assistance. Accordingly, a check list of 158 instructional problems was submitted to 1,161 elementary classroom teachers in Colorado. The writer selected 507 returns for analysis and arranged the resulting data under several different classifications.

Some of the outstanding conclusions resulting from the investigation were:

(1) Many elementary teachers in Colorado who were attempting to teach music were inadequately prepared for this professional responsibility. Nearly one-third had had no courses in the methods of music teaching.

(2) The elementary teachers who worked under the most adverse instructional conditions were likewise the teachers who had had no special supervisory assistance in music, had had a minimum amount of college education, the fewest years of teaching experience, and the most meager background in the study of music.

(3) Music in Colorado elementary schools was taught to two or more grades at one time as commonly as to each grade separately.

(4) Nearly three-fifths of the Colorado elementary teachers studied had had no special supervisory assistance in the teaching of music.

(5) The requests for information by teachers participating in this study suggested that the musical activities sponsored by schools had become too predominantly singing activities.

(6) The grade teachers who had majored or minored in music showed a greater interest in the problems related to the special activities in music than did the grade teacher who had not concentrated in the study of music.

(7) The teachers who had taught music twelve or more years reflected a greater interest in information leading to the solution of some instructional problems in music than did the teachers with less experience.

¹Mohr, Estell Elgar. *Music Teaching Problems of Colorado Elementary School Teachers*. Ed. D., Stanford University, 1946.

(8) A large proportion of the Colorado teachers of upper grades believed that they were confronted with the problem of teaching children who had had little or no previous background in music.

(9) In general, the elementary teachers participating in this study expressed a greater interest in learning about the types of music activities to be engaged in by the children, and the music materials to be used, than in understanding the developmental outcomes in music to be realized through these activities.

(10) A fairly large proportion of elementary classroom teachers who were attempting to teach music had a feeling of inadequacy in the skills of music performance.

Attitudes and Interests of Secondary School Instrumentalists

The purpose of this study² was to reveal salient factors concerning the question of why students in such large numbers discontinue their band and orchestra work before completing their high school course. An original music interest scale and new questionnaire techniques were devised to survey three groups of Sacramento, California students, namely: (1) students from seventeen elementary schools who were in the high sixth grade; (2) high ninth-grade students from five junior high schools, and (3) students from the graduating classes of two high schools.

An interpretation of the data obtained led to the following observations:

(1) Students entering the junior high school who have continued with instrumental music study through the high sixth grade have generally developed a strong interest and are generally well satisfied with the training they have received.

(2) During the three years of junior high school, particularly at the ninth-grade level, the number of students discontinuing is in excess of normal standards. Reasons given by students for this discontinuance were dislike of music and loss of interest, the extra-curricular basis upon which band and orchestra operated in several of the junior high schools, dislike of the teacher due in part to overemphasis upon technical drill, lack of proper motivation, and poor selection of music material used.

(3) At the high school level, in the students' opinions, the factor most responsible for students' discontinuing instrumental study was scheduling and programming difficulty. Scheduling was five times more important than any other single item. It involved the problem of the number of periods per day, the matter of college entrance requirements, and the whole counseling-guidance setup. The following recommendations were believed pertinent:

(a) Colleges should grant the same entrance credit for applied music that they do for music history and theory.

(b) High schools should increase the number of periods in the school day or institute a rotation plan of scheduling.

(c) As many as possible of the required-subject conflicts should be eliminated during the periods in which major musical organizations are scheduled.

(d) The offerings of instrumental classes should be enlarged to include junior and senior orchestras and bands.

(e) The teaching load of instrumental teachers should be modified to consist of one major organization, one secondary organization, and technique classes.

(f) A number of school and community programs should be scheduled at desirable intervals during the year.

(g) Paramount importance should be placed upon recognizing the students' own interests in selecting subjects for study.

In-Service Music Education and Materials

It was the purpose of this study³ to survey the music needs, abilities, and interests of San Francisco elementary teachers and to present various types of workshop courses which would aid in providing music experiences for class use, and which would equip teachers with knowledge and materials to insure worthwhile and effective music teaching. To plan such a program in San Francisco, 1,000 questionnaires were sent to elementary teachers requesting them to check items evaluating their ability, musician-

²Long, Leland Reed. *The Attitudes and Interests of Secondary School Students in Instrumental Music*. M. A., Stanford University, 1946.

³Walsh, Mildred Lorraine. *In-Service Music Education and Materials for Elementary Teachers*. M. A., Stanford University, 1948.

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ship, and interest in music. Altogether, 858 questionnaires were returned and analyzed. Among the data were the following:

(1) Out of 858 teachers, 39 could sing vocal solos very well and 219 had average ability as soloists.

(2) 86% of the teachers who answered felt they had average and above average ability to sing in tune; 63% felt more secure with piano accompaniment; approximately 60% could sustain any part in part singing, and 54% had had experience in group choral work.

(3) 73% of the teachers believed that they had average or above average music reading ability, and approximately 90% knew the syllables of the major keys.

(4) 51% of the teachers answering could accompany classroom and assembly singing on the piano; 62% could play the piano with one hand, and nearly 30% had the ability to play other instruments.

(5) Of the teachers who answered, 27% taught rhythm bands frequently; 66% taught singing games frequently, and 39% taught creative rhythmic expression frequently.

(6) 86% of the teachers who answered the questionnaire listened to symphony and opera broadcasts frequently; 69% attended concerts and operas frequently; 80% felt they could identify well-known musical selections, and nearly 56% had private record collections.

In order to meet the needs and interests of the teachers as revealed by the questionnaire, content and materials were presented for workshop courses to improve classroom teaching in areas of singing, rhythmic expression, playing instruments, listening, understanding the musical score, and stimulating creative expression. Other courses which would improve the teacher's ability in singing, playing, and understanding music were discussed. In addition, courses were included to broaden the field of music education in curriculum development, in the use of audio-visual aids with special reference to the school FM station, and in recognizing the role of music in building international understanding and goodwill.

Courses were scheduled for late afternoons, evenings, and Saturday mornings. They were coordinated by a central administrative officer and drew upon the services of four nearby colleges and universities as well as the central office staff of the local school district. The prime purpose was to provide opportunities for each elementary teacher to participate in worthwhile, joyous, and satisfying music experiences.

Music for Pre-School Children

The first purpose of the study⁴ was to determine (a) whether or not the administration of music training at the pre-school level would advance children faster than the natural processes of growth and maturation and (b) whether or not such training could be accomplished without coercion or loss of interest. Some thirty scientific studies on the effect of training and various other aspects of musical response were reviewed and summarized. Among other findings, it was noted that all children tested improved in pitch, interval, and phrase reproduction subsequent to training. Most experimenters gave optimum range and placement from Middle C to third space C. Higher tones were sung more readily under spontaneous conditions.

Training in response to a rhythmic pattern did not substantially improve ability to keep exact time. It was concluded that children should learn to keep accurate rhythms by first practicing them in their own time and then gradually learning to make them conform to a set stimulus. Intelligence, sex, simplification of music, and change of meter had little or no bearing on rhythmic response. Best rhythmic response coincided with the fastest tempo used (186 beats per minute).

A gain in interest and a keen desire for further participation resulted from training. The pre-school level is the ideal age to bring pitch consciousness to children, due to (a) the informal nature of the environment; (b) an abundant opportunity for individual work, and (c) lack of self-consciousness on the part of the child. While training will not increase fundamental capacity, it will enable a child to make the fullest possible use of the talent with which he has been endowed, and, for all practical purposes, an increase in use is equivalent to an increase in fundamental capacity. Within the limits defined by scientific research, music training for pre-school children was deemed a worthwhile and desirable activity. The ideal setup for such training was felt to be a "downward" extension of the educational system to the nursery school level.

When pre-school music was determined to be a worthwhile and desirable activity, a second purpose of the study was to suggest a curriculum of music training which would be of maximum educational effectiveness. The findings of this phase of the study were summarized. It was pointed out that effective guidance requires a thorough understanding of the nature of the pre-school child and that the more methods of training are

adapted to the individual nature and needs of young children, the larger the potential abilities that are revealed and the larger the gains achieved through training.

Physical setup, materials, method, and curriculum content were discussed as well as special problems to be met. Suggested lists of song and rhythm books and phonograph records were given in the appendix.

In the introductory part of the paper, sections were devoted to the discussion of the development of pre-school education, a child's need of music, and the nature of the pre-school child, including development of vocabulary and sequences in music-making ability. Also a thorough discussion of the relative merits of maturation versus training was given.

Course for Junior Church Choirs

A handbook⁵ has been prepared for the use of junior choirs of all denominations, in which the author has correlated words, music, biographical material, and art for selected church music particularly adapted to children's choirs, arranged by seasons and days of the church for one year from fall to spring.

The work of both modern and classical composers has been used, beginning with Bach and including in succession Handel, Gluck, Haydn, Mozart, Beethoven, Mendelssohn, Tchaikowsky, Sibelius, Faure, Christiansen and Dickens. Works from several hymn writers have also been used, including Bernard of Clairvaux, St. Theodolph, Luther, Wesley, Heber, Newton, Barnby, and Pierpont.

Stories are told of the life of each composer, with emphasis upon childhood experiences. In many instances, the circumstances surrounding the writing of the particular song or hymn have been included. Immediately following the biographical sketch is the musical selection which is to be studied, and with this is a painting or picture depicting some phase in the life of the composer. In addition, there are short explanations of the Crusaders in connection with a selection relating to their journeys, and a brief explanation of the Negro spirituals with an example of this type of music. There is also a complete bibliography together with a list of the hymns used, the publishers, and the works of art included.

The book is arranged in sections according to season, namely: Opening Season, Thanksgiving Season, Christmas Season, Lenten Season, Mother's Day, and Children's Day, with a section also devoted to General Worship. Included in these sections, but without biographical material, are selected hymns and songs appropriate to the occasions.

The handbook is designed for children from eight to twelve years of age. The selections have been kept quite simple on the assumption that the choir is working together for the first year. The author explains in her preface her belief in the need for such a handbook, which becomes the personal property of the child who has used it.

Interval Error Recognition

An aspect of good music teaching is the detection of deviations from the musical score. Until recently, little has been done to study the content of teacher preparation in the light of what is needed for teaching. This study⁶ attempts to show the relation between the musical experiences and preparation of prospective music teachers and their ability to detect deviations of melodic intervals from the musical score.

To find the relationship mentioned above, a test called the Interval Error Recognition Test was constructed to measure the ability to detect deviations of melodic intervals from the musical score. A questionnaire to determine the musical experience and preparation of the subject was also constructed. Both the test and questionnaire were administered to 304 students enrolled in music courses or participating in musical activities in four colleges in Illinois. Analysis of the data thus collected was made by comparing the test scores of students grouped according to varying amounts and kinds of musical experiences and preparation.

Results of the study show significant relationship between the ability to detect deviations of melodic intervals from the musical score and (1) frequency of vocal and piano performance; (2) amount of participation in musical organizations; (3) amount of preparation in applied music, and (4) amount of preparation in theory. It was concluded that to the degree that the ability to detect deviations of melodic intervals from the musical score is an aspect of good music teaching, the findings of the study would justify participation in vocal and piano performances, participation in musical organizations, preparation in applied music, and preparation in theory courses as a part of the preparation of music teachers.

⁴Tukey, Ruth S. *A Year's Course of Study for Junior Church Choirs*. M. M., Michigan State College, 1948.

⁶Kuntz, Lowell Jennings. *The Relation of Musical Experiences and Preparation to Interval Error Recognition*. Illinois State Normal University, 1949.

⁵Schneider, Majel Horning. *Music Training for Pre-School Children*. M. M., Michigan State College, 1948.

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Performance Is the Life of Music

GERALD WHITNEY

THE AUTHOR, who is coordinator of music education for the Tulsa (Oklahoma) Public Schools, feels that the preparation for and presentation of musical programs provides a prime motivation in music teaching.

IF MUSIC were confined to the printed page, there would be no music. Performance is its very life.

We are concerned here with the consideration of performances by school music classes and organizations, and particularly those performances outside the classroom. Such performances have definite values. For the children, they supply prime motivation. The process of learning the music to be performed emphasizes working together, with the consequent necessity for the best effort of each individual. From the act of performance comes increased poise and a satisfaction from a worthwhile contribution to society, as well as the practice of the aesthetic and spiritual.

The consideration of the functions of performances by music classes within the school, and in the school community, is often neglected. Both the children and the schools suffer when the music activities are confined within the walls of the classroom. Performances by the music class in assemblies, or in classes in other areas, offer limitless possibilities which, if judiciously used, will inevitably result in richer experiences and in a general lifting of the "tone" of the entire school.

In the field of public relations, the music classes in the Tulsa Public Schools provide the most available and appealing contacts with the community. This is true at all grade levels. A study of performances by the classes and organizations in the Tulsa schools last year brings out several points which are of concern from the standpoint of teaching, supervision, and administration.

The accompanying table 1 is presented, not to "point with pride," but to serve as a base from which we may arrive at certain conclusions. The number of per-

formances per teacher is, of course, much higher in the high schools than in the elementary schools. Also—and this is not shown in the table—the percentage of students involved in the programs is lower in the high schools than in either the junior high or elementary schools. It would seem, upon a glance at the totals on this table, that the schools as a whole are doing a more than adequate job in supplying performing opportunities for their music classes, and that there is a good balance between performances in school and those outside school hours or for various civic groups.

A glance at table 2, however, shows that there is wide variance in the number of programs provided by teachers in different schools. Not shown in this table is the fact that in some elementary schools no programs were given in the school; in others, no programs were given outside the school. This situation should not be overlooked by the teacher and principal.

In the light of the information here presented, conclusions emerge which should govern our action in regard to the use of our music classes for programs. In the first place, there is grave danger of intemperance. It is quite possible to become so top heavy that the entire time of the teacher and the class is used in the preparation of program material. The preparation and presentation of a school group in a public performance always demands the expenditure of much nervous energy. Inordinate demands upon the teacher can only result in lackadaisical performance, or in an eventual nervous breakdown. Also, since we are not working with mature adult musicians, a large portion of the time in every class must be reserved for other aspects of musical growth.

Insofar as possible, the scheduling for performances should be over long periods, and programs should be planned so that a good balance may be attained between programs in the school and those for the community. Quite frequently, principals and teachers are asked to provide programs on very short notice. Occasional-

TABLE 1
Programs Prepared and Presented by Music Classes
1948-49

Level	School ¹	Out ²	Total	Students
Elementary Schools	173	126	299	17,507
Junior High Schools	210	149	359	12,704
Senior High Schools	98	233	331	14,345
Totals	481	508	989	44,556

TABLE 2
Performances per Teacher
1948-49

Level	No. Teachers	Minimum	Maximum	Average
Elementary Schools	34	0	22	9
Junior High Schools	16	2	52	22
Senior High Schools	6	8	100	55 ³

¹Programs presented in and for the school.

²Programs outside the schools, or outside school hours, for community organizations.

³This average is not a true picture, since one high school teacher had only one performing class.

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ly, it may be expedient to accede to such demands, but the usual answer should be an emphatic "no." Every program requires many periods for preparation.

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Rapid Reading at the Piano

HYMAN I. KRONGARD

RAPID READING is the goal and the normal result of the rote-reading approach—which, from the start, deals with harmonic progressions in many keys, and direction and shape reading. The mind of the student is directed to combinations, first on the keyboard, then, shortly afterward, in notation; the student learns to recognize and react to combinations. This forms the foundation for rapid reading.

Among other important factors is reading experience. Reading has been given major emphasis. It has been made sufficiently matter-of-fact and emotionally rewarding to become at least an equal partner, as far as the student is concerned, with other items of piano learning. The opportunities that the piano provides for immediate, on-the-spot pleasure—the thought uppermost in a pupil's mind when the urge to begin lessons comes—can be his when he can read. From the beginning, through reading and easy music making, the important psychological attitude that the piano is a pathway to pleasure—and not a barrier—is established.

An important result of a reading approach is that the student does not fear to read. I have seen students who have had four or five years of lessons look aghast at music that a reader handles as a matter of course in a few months, simply afraid to try it. The lessons of these pupils had been overly concerned with pinpoint reading and repertoire polishing.

The essence of rapid reading is rapid transference of thought to action—an almost-simultaneous synchronization of what is seen with what is done. The three "R's" of rapid reading—recognizing, retaining, and reacting—must be welded, through constant practice, into a dependable, smooth-flowing skill. Some people do not understand that this cannot be accomplished if the player is always stopping to make corrections.

In developing the skill of rapid reading, we are not primarily interested in the piece at hand, or in each particular note. We are not practicing to learn a "thing" perfectly, but to improve a skill which depends on the constant practice of putting the thought and action processes together.

The reader plunges in confidently. He sizes up the piece mentally before he starts, taking note of the key, the chords and their figuration, the general direction

and shape, the sequences and repetitions. He knows the advantages of doing this. He doesn't expect to get all of the notes the first time he reads, but he knows that he will get them before long. He develops the ability to keep going, to maintain the general shape of the piece even if some notes are left out or played incorrectly. This is best attained in some form of ensemble where the student must keep up with the group. I tell my private pupils to imagine that they are supporting an auditorium full of singers. The missed note is not noticed, whereas to stop, or falter, would be ruinous.

No skill can keep its edge without use. If we examine most teaching, we find that it tends to crystallize about repertoire building, with the attendant stress on pure technic and polish of a few pieces a year. This, of course, is a part of our work, and nothing I say is meant to belittle it. But, as far as rapid reading is concerned, it is a dagger in its heart. It is the antithesis of rapid reading.

If anything, rapid reading will help build repertoire by eliminating the laborious and expression-destroying hack work of note-by-note reading and understanding. There is no reason why the lesson cannot include a regularly scheduled reading assignment, nor why a teacher cannot seek out, and encourage the student to take part in, opportunities whereby he can employ his reading skill. If this were so, piano teachers would not have to bear the unflattering stigma of having failed in an important part of their job. For instance, in a situation which came to my attention recently, a high school needed some students for accompanying. Out of almost two thousand who were studying or had studied the piano, guess how many could qualify. Four!

Through rapid reading, the student becomes a musician, employing the piano to almost full capacity; he ceases to be only a mechanical reproducer of indocrinated finger patterns. The piano becomes a medium for making much music, and all kinds of music—music the student wants to make in situations of his own choosing, such as social gatherings or school assemblies; or, what is much too rare, music for recreation in the home for the family. Music keeps right on going when music lessons stop if our student is a reader; the most practical result of years of lessons for John Smith is his ability to read. The pleasure-giving resources of the piano are hardly touched if he cannot do this.

All this is very nice, but how do we do it? Let me tie the whole thing up by restating the five points that I believe are important:

(1) The rote-reading approach—making and thinking in combinations. This leads to

(2) The ability to form a mental picture quickly.

(3) Reading practice and experience; no day without the three R's of reading—recognition, retention, and reaction. This leads to

(4) Reading confidence, which leads to

(5) The ability to keep on going when one is reading music, to play the music one wants to play when and where and with whom he wants to play it. Rapid reading is the keystone to piano musicianship.

Part of an address given before the Piano Teachers Congress of New York for the Symposium: "Music Reading Applied to Piano Teaching." Mr. Krongard teaches piano privately and at the Music School of the Henry Street Settlement, New York City.

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LYLE LeRETTE

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WOULD YOU LIKE to start your beginning instrumental classes in a way which would enable you to learn more about the background of each student, to have time for tests, to teach one thing at a time, to establish right study habits, and to get ear training started early? In short, would you like to begin the year without so many discouraged beginning students? Then try a plan I have been using for several years on the high school level.

Gather together as many pianos, dummy keyboards, organs, bells, and bell-lyres as you can get into the band building. Get a large blackboard, some records of instrumental soloists, and your instruction books for the year. Here is a plan of activity for the first several weeks that may, if interest can be held, be profitably extended for many more weeks. When instruments are assigned *after* this plan has worked, see how much easier and faster it will be to turn out well-grounded beginners.

Assignment 1

Get acquainted with the students by asking:

- (a) What programs do they listen to?
 - (b) What instruments do they have in their homes?
 - (c) How many of them have had piano lessons?
 - (d) What do they want to get out of this class?
 - (e) What instruments do they now like?
- Show pictures of each instrument:
- (a) Point out how instruments fall into families.
 - (b) Show how each instrument is important.
 - (c) Demonstrate, if possible through several well-liked advanced students, good tone on each instrument.

Explain:

- (a) Your standard of discipline.
- (b) Mechanics of roll call.
- (c) Where instruments are stored.
- (d) Where cleaning and repair materials are kept.
- (e) How equipment is checked out.
- (f) Where instruction books are going to be stored.
- (g) How to use any special equipment such as a tape recorder or anything that demands caution in handling.

Assignment 2

Begin note-learning by locating Middle C between two staves and add a few notes around Middle C, using *both* clefs. Drill, preferably from a blackboard, until the class is familiar with about six notes surrounding Middle C. Show how to locate these notes on a keyboard.

Point out natural half steps in the scale. Show how to raise or lower a given note one half step. Drill with students to recognize half steps and whole steps by ear. Have a few students go to each keyboard and discover whole steps and half steps on the keyboards.

Discuss the clarinet. Show how to take it out of the case; assemble it and put it back in the case correctly.

Assignment 3

Drill note reading from blackboard and on paper. Extend the range of notes in both clefs.

Give music talent tests.

Find the notes on the keyboards.

Continue ear training on half and whole steps.

Play major scale patterns and have students recognize errors made purposely.

Divide group among the keyboards and have pupils pick out major scales by ear from any pitch.

Be sure students learn the language of music. Call everything by its right name.

Discuss the cornet; show how to care for slides, valves, and finish. Play recording of cornet solo.

Assignment 4

Continue note drills extending the range of both clefs.

Write a simple, well-known melody on the board and have the groups at each keyboard learn to play the melody with one finger or hammer. Have students with piano background help the slower students.

Call in advanced students to play short passages on several instruments. Permit the class to ask each player questions about the instrument.

Build scales by ear on the keyboards.

Pick out several more difficult scales and show the necessary development of a key signature. Write it out on the blackboard.

Begin ear training on recognition of intervals. Limit the students at this time to the octave, unison, and fifth.

Listen to some good instrumental solo records.

Assignment 5

Review note reading and extend range further into both clefs.

Practice reading from the instruction books the students will be using later.

Go to the keyboards and play the first few exercises in the instruction books. Try both treble and bass clefs.

Have students write scales on the blackboard and mark the first, third, and fifth tones of the scale. Have them play these tones together on the keyboards.

Explain tonic chords. Use these triads as a springboard to primary chord recognition. Continue ear training on recognition of tonic and dominant chords at this time.

Assignment 6

Review note reading and extend the range a few more notes in each clef.

Review all ear training to date.

Choose several familiar songs using only tonic and dominant chords. Play, using only one chord. Ask students to raise their hands when changes in chording should be made.

Ask several of the more advanced beginners to sustain the chords on their keyboards while the balance of the class sings a familiar folk song.

Work out together the problem of chording in a new key if the song is too high to sing comfortably.

Assignment 7

Review note reading by practicing from instruction books.

For ear training, transpose to several new keys a tune students can play by ear. Use this as a jumping off place to explain how instruments must play in different keys to make the same pitch together.



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Tap out time values of notes as students watch music on the blackboard.

Walk in rhythm to quarter notes.

Introduce the quarter rest.

Explain that one up and one down beat makes a quarter note. Do not change this fundamental idea for several weeks.

Have students beat time. Stress awareness of up and down beats.

Introduce the pattern used in conducting 3/4 and 4/4 time signatures.

Continue recognition of primary chords and recognition of unison, fifth, and octave intervals.

Begin exercises in breathing from the diaphragm. Practice "blowing out candles" with a continuous steady stream of air. Make a contest of it while watching the second hand of the clock. Insist on perfect posture. Insist on gasping the air in through the mouth. Do not mention the mechanics of breathing if you can help it. Note which students are not diaphragm breathers. Plan to have a special class for them later.

Assignment 8

Teach note reading from the instruction book. Now do it rhythmically; observe all marks of expression, etc.

Recite the notes orally with the class.

Demonstrate any instrument not yet shown to the group, always stressing how to take care of it.

Introduce the sub-dominant chord and practice using it in chording at the keyboards.

Teach the entire class the correct embouchure for cupped mouthpieces and the clarinet mouthpiece. Eighty-five per cent of your group will be using these.

Have those who are interested try buzzing a cupped mouthpiece. Let the class criticize and tell what each individual is doing wrong.

Do the same with the clarinet mouthpiece. Discuss the reed.

To avoid embarrassment, have enough mouthpieces so that no one is making a noisy effort by himself.

Do not feel you will have been wasting time by teaching both clefs and a few simple skills on keyboard instruments. Learning is much faster when students work competitively together. The class gets off to a good start every day, with everyone working and everyone succeeding to some extent.

The fact that the students know both clefs gives you an opportunity to wait until you know each student before deciding which instrument, and consequently which clef, each should learn. Associating notes with the keyboard helps to give the student spatial relationships of scale patterns and to understand why notes are flatted or sharpened. Ear training, of course, is possible with any beginning method, but it is easier to teach when the student is not involved with note reading, holding an instrument, embouchure, and time values all at the same time.

Your assignment of instruments can be much better now that you have so much on the students as to background, interests, I. Q., musical ability, and work habits. Try the keyboard-harmony-ear training approach for beginners this year and discover for yourself how musically-intelligent your beginners can be.

BOYS AND GIRLS WEEK marks its thirtieth annual observance this year from April 29 to May 6. With the theme, "Youth's Responsibilities," the program is designed to focus public attention upon youth activities and problems and to arouse the community to support local organizations and programs serving the needs of youth toward character building and citizenship. Further information may be obtained by writing Boys and Girls Week, 35 E. Wacker Drive, Chicago 1, Illinois.

J. Leon Ruddick

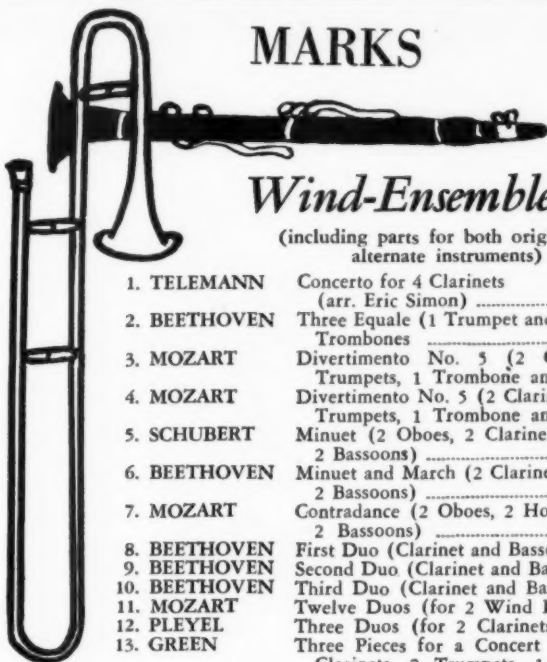


THE SUDDEN DEATH February 2, 1950, of J. Leon Ruddick, Sr., supervisor of instrumental music for the Cleveland (Ohio) Public Schools for twenty-one years, shocked music educators over the country. Mr. Ruddick was fifty-five years old.

A native of Ellinwood, Kansas, he attended the Linsborg (Kansas) Conservatory of Music for two years and later received his bachelor and master of arts degrees from the University of California. He served on that institution's staff and also as supervisor of instrumental music in the Berkeley (California) Public Schools. In 1924, he came to Central High School in Cleveland and five years later was promoted to the position he held at the time of his death. He also taught a course of music methods at Western Reserve University, Cleveland, for the last thirteen years and for several summers lectured at Western Reserve and the University of California.

An MENC member since 1925, Mr. Ruddick was a member of the National Board of Directors, was President of the MENC North Central Division from 1941-43, and served on various MENC committees, including the Committee on Budget. He was currently vice-president (orchestra) of the National School Band, Orchestra and Vocal Association and a member of the 1948-50 MENC Committee on Constitution Revision. He was President of the Musicians Club of Cleveland, conductor of the Cleveland Sesquicentennial Concert Band and other Cleveland activities, and active in various capacities in the Ohio Music Education Association and the Music Teachers National Association.

Leon Ruddick has gone—but here at the MENC headquarters office, where these lines are being written, he is very vividly with us. Indeed, we feel his presence at nearly every desk. All around us are tangible evidences of his contributions to the organization and his cheerful response to every call for cooperation or counsel: the final copy of the proposed revision of the MENC Constitution initiated "O.K., J. L. R."; a lengthy and carefully done manuscript recently prepared for the new NSBOVA manual; various letters, some of them written in longhand, referring to current matters of importance in connection with Mr. Ruddick's responsibilities in the MENC and in the



MARKS

Wind-Ensembles

(including parts for both original and alternate instruments)

- | | | |
|-----------------|---|--------|
| 1. TELEMANN | Concerto for 4 Clarinets (arr. Eric Simon) | \$1.00 |
| 2. BEETHOVEN | Three Equale (1 Trumpet and 3 Trombones) | .75 |
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| 4. MOZART | Divertimento No. 5 (2 Clarinets, 3 Trumpets, 1 Trombone and Timpani) | 1.50 |
| 5. SCHUBERT | Minuet (2 Oboes, 2 Clarinets, 2 Horns, 2 Bassoons) | 1.00 |
| 6. BEETHOVEN | Minuet and March (2 Clarinets, 2 Horns, 2 Bassoons) | 1.00 |
| 7. MOZART | Contradance (2 Oboes, 2 Horns, 2 Bassoons) | 1.25 |
| 8. BEETHOVEN | First Duo (Clarinet and Bassoon) | 1.00 |
| 9. BEETHOVEN | Second Duo (Clarinet and Bassoon) | 1.00 |
| 10. BEETHOVEN | Third Duo (Clarinet and Bassoon) | 1.00 |
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| 13. GREEN | Three Pieces for a Concert (1 Flute, 2 Clarinets, 2 Trumpets, 1 Trombone, Piano, Percussion) | 2.00 |
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| 15. BACH, C.PH. | March (3 Trumpets and Timpani) | .75 |
| 16. HAYDN | Allegro (from Octet) (2 Oboes, 2 Clarinets, 2 Horns, 2 Bassoons) | 1.75 |
| 17. HANDEL | Firework Music, Part I (3 Oboes, 2 Bassoons, 3 Trumpets, 3 Horns, Timpani) | 2.50 |
| 18. HANDEL | Firework Music, Part II (2 Oboes, 1 Bassoon, 3 Trumpets, 3 Horns, Timpani) | 1.75 |
| 19. BACH, J.S. | Prelude and Fugue (2 Trumpets, 2 Trombones) (arr. Eric Simon) | 1.00 |
| 20. DVORAK | March (from Serenade, Op. 44) (2 Oboes, 2 Clarinets, 3 Horns, 2 Bassoons, Contra Bassoon ad lib.) (Cello, Bass) | 1.50 |
| 21. GLAZOUNOV | In Modo Religioso, Op. 38 (Trumpet, French Horn and 2 Trombones) | .75 |
| 22. J.S. BACH | Three Minuets (for 4 Clarinets) (arr. Eric Simon) | 1.00 |
| 23. POLATSCHEK | 24 Clarinet Studies for Beginners | 1.00 |
| 24. MUELLER | Six Easy Duos, Op. 41 (for 2 Clarinets) | .75 |
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Music educators over the United States extend their sympathy to Mr. Ruddick's wife, Gail; his son, Leon, Jr., and his sister, Lossi M. Ruddick of Berkeley, California.

—C. V. B.

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Child Growth

CONTINUED FROM PAGE TWENTY-ONE

To help the child gain confidence and pleasure in using his singing voice is one of the most important requisites in furthering his musical development. Positive attitudes should result from all help given. The capacity for singing musically and confidently may be encouraged through the ear of the child, listening to the pitch and tone of the group and individual, and through acquiring good control and posture of the body and improving coordination.

At this age, the children should begin to supplement vocal performance with simple rhythm instruments. The playing of rhythm instruments can be a helpful aid in attentive listening and rhythmic responses, and should encourage creative activities in this direction. For instance, by having the rhythm instruments available, the class may listen to a composition and decide, in group discussion, which instruments will be appropriate for that number. They may then select those instruments and proceed to work out the rhythms which they may evaluate as the best response.

The importance of listening as a basic experience in the music program for the child cannot be overemphasized. It should not be a hit-and-miss affair, but always planned to give the children rich, varied, and appealing performances which may influence their interests and selections for years to come. The focus should be on the content and meaning of the music, not on analytical detail. In some selections, the child may be helped by being attentive to the elements of mood, form, or tone quality; in others, he may notice contrasts of loud-soft, fast-slow, or many others—but always with the musical objectives in mind.

Creative activities should not be limited to composing, although that may be developed as the children acquire adequate musical expressiveness. As the child grows in discrimination and taste, he experiences creative choices, whether in listening, rhythmic responses, or singing a song. He may create his own rhythmic responses or even a dance; he may choose the instrumentation appropriate for a number; he may grow in choice of music he listens to, and he may choose the tone quality and dynamics to be used in singing songs. The creative activity helps the child grow to a richer and more meaningful fulfillment of his own desires and needs, as well as those of others.

The second period of music education includes children from the fourth-through sixth-grade level. This period may emphasize the development of technical insights and controls, but these are always taught in a musical context and as necessities for expression with a background of continuous musical growth. Instead of looking at and following the score, as was done in the earlier period, the children study the symbolic representation in more detail—to develop the feeling for melodic and rhythmic movement, phrasing, and relationship of tones. Care must be exercised to be sure pupils are not overloaded with too much detail in score problems, and that the details are always presented in immediate musical settings or applications. When it is expedient, rote activities may be used ad-

vantageously. Better command of tone quality and pitch should be stressed in singing. The introduction of part singing involves more precise listening to the music and mastery of the score.

The instrumental work done previously furnishes a background for more instrumental experience as a performing media in this stage. It should improve the child's hearing, rhythmic response, and reading ability in an exploratory level for later specialized study.

With the background of tonal and rhythmic experience, the children are capable of using this vocabulary in creating music of their own. They should now find greater scope for creative listening and understanding.

The child continues to listen to music for general enjoyment and mood, but now may direct his listening to some of the constituent parts of the musical pattern as well.

Outside the general music program, the child by this time finds opportunities to use his learnings in other situations—in the home, church, small chorus, or radio program.

The third period, which is the junior high school level, or seventh through ninth grade, should be one of "gathering musical momentum." The background of musical experiences and the technical insights gained earlier stand the pupil in good stead for further progress. Review, not repetition, may be very valuable, if it is creative and is wisely used. The techniques and knowledge already acquired may be applied and expanded with new material and through the enjoyment and use of music itself. Often the class may be divided into groups to do different things; at other times, it may work as a whole on a single production. This procedure may allow for participation in various musical activities, and give opportunities to discover talent and develop special interests. The song singing (including the changing voices), playing of instruments, listening, and creative activities should be continued and amplified to demonstrate their social and cultural influence. At this age, there can be activities branching out from the general music program, such as the small ensembles, choruses, junior orchestras, and bands.

The fourth period, from the tenth grade on, is devoted to more independent musical experiences. The desire and ability to look for and continue musical activities independently should be encouraged, but various musical opportunities should continue to be provided at this stage. Specialized musical activities such as orchestras, glee clubs, choruses, or bands, are too often the principal or only way a student may participate in a secondary music program. A general music class may give the mass of the student body a chance to enjoy and develop musical interests. It may be organized as a large chorus class with the greater proportion of the time devoted to singing (as a possible group for producing an operetta, festival, or program, or in small groups for varied types of social singing); in such a setup, the remainder of the time could be spent in appreciation, study, creative activities of various kinds, and other diversified musical activities (such as simulated radio programs, choir programs, community sings, attendance at concerts, small instrumental ensembles).

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An Organ for Our School

ELTON C. SCHWINGER

I HAVE OBSERVED, from my experience as an administrator, that of the many tasks assigned to me in my position there looms one whose purpose assumes primary importance. This is the task of constantly evaluating not only the content of the curriculum but also the extra-curricular activities and the large number of other factors which are vitally necessary for the fulfillment of a rich educational program.

It was with this part of my job in mind that I first saw the need and desirability of having an organ in La Salle High School (Niagara Falls, New York). While toying with the idea and considering the difficulty of procuring an organ, the fates seemed to smile upon me. I was called upon to attend a meeting of a group of citizens who met to dispose of the remnants of a war fund totaling approximately \$500. At that meeting, the organ idea crystalized into reality; acting upon my suggestion, the citizens turned the money over to LaSalle High School to be used in procuring an organ. Thus, the first step was accomplished.

Then it was necessary to gather together a committee of influential and interested citizens and to present to them the organ project and request their assistance. This was done. The project received unanimous and wholehearted support, and the machinery was finally set in motion. Through a series of activities sponsored by this committee, contributions by individual groups, and a crowning final contribution of \$500 from one of our local businessmen, the organ became a reality.

Now the question arose—What kind of an organ shall we have? Not being an authority in the realm of music, I suggested to the committee that a committee of organists be selected to canvass the field and recommend a type of organ. I was empowered to select this committee. They worked hard and diligently and finally suggested a specific organ to be purchased for our school.

The organ was duly bought and, within one year after the birth of the idea—on May 20, 1947—our Memorial Organ was dedicated in honored memory of those who served so valiantly in the armed forces of our country in World Wars I and II. We were privileged to have on that occasion the Mayor and Council of Niagara Falls, the Superintendent of Schools, and the members of the Board of Education.

Upon the installation of the organ, psychological effects were immediately noticeable—not only upon our student body, but in the entire community.

In addition to lending dignity and beauty to our school auditorium, the organ has become a distinct asset in the production of school activities. As one might imagine, we have found it

Mr. Schwinger is principal of the LaSalle High School, Niagara Falls, New York.

to be most valuable in the field of music, both vocally and instrumentally.

In our vocal department, we have used the organ chiefly as a means of accompaniment—largely because, although we have a splendid orchestra and band, there are times when their interpretations cannot provide the type of accompaniment which enhances the vocal efforts of our students. Since we can now choose those vocal numbers written for organ accompaniment, our musical repertoire has been greatly enlarged. In the instrumental groups, the organ has been employed both as an instrument of accompaniment and as a means of teaching the qualities of true tone.

Of course our organ has been used extensively in many special programs for times such as Armistice Day, Thanksgiving, Easter, etc. It seemed to provide the necessary musical background to bring added depth and meaning to programs of this type.

I was also very much surprised that, immediately after the installation, we received a large number of requests for practice periods on the organ. We were happy indeed to grant these requests—the only stipulation being that the pupil must be taking organ lessons. As a result, a number of students who previously had no idea of taking lessons—primarily because of no organ at home or at school on which to practice—are studying the organ. Indeed, the ordinary home could never afford such an instrument! Thus, I feel with yet more certainty that our school is contributing more fully to the love of music and the cultural depth of our entire community.

We also have used this instrument—and we are using it again this year—during our lunch-hour period when, after students leave the cafeteria, they move to the auditorium and wait for the beginning of their next class. We have found organ music during this period to be a valuable addition to the day's activities.

Last, but not least in the evaluation of our organ, I have always felt that, through this project, a real community pride has been developed. The residents of this community speak of the instrument as "our organ" and openly demonstrate their pride by bringing their friends into the auditorium to see the organ and, upon occasion, to listen to it. Our organ has added beyond expression to the curriculum and ideals of LaSalle High School.

From Readers

Twenty-year Member

FOR OVER twenty years I have been a member of the Music Educators National Conference, and it gives me a great deal of pleasure to send along my annual dues. In that time I have attended many district and national conferences and have been able to see the grand advances made in bringing music to the boys and girls of America, thanks to your central office and planning agency.

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abouts. I am employed by Central Kitsop School District at Silverdale, Washington, close to Seattle. I am head of the music department, working in both choral and instrumental fields. The position was formerly filled by Ralph E. Gift.
—WILLIAM D. SIMPSON

Piano Tuning

IN A RECENT ISSUE of your magazine, I noticed an inquiry from the chairman of the Fine Arts Division of a Midwest State Teachers College concerning plans for offering a course in piano tuning and repairs.

We offer such a course here at Teachers College, Columbia University, which the bulletin calls "Laboratory Work in Care and Repair of the Piano and Principles of Piano Tuning." The course is designed to give music students an understanding and working knowledge of

*April 1949, pp. 54-55.

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the problems in scientific tuning as applied to the piano, and to establish criteria for repair, action, tone regulation, and selection of pianos. Two points are offered for a semester's work.

This course is only introductory and in no way will qualify a student to consider himself a professional tuner, as of course many years of experience and factory training are necessary to produce a professional tuner. I am much interested in the training of future tuners and, at a recent convention of the American Association of Piano Technicians, was made chairman of a committee to develop criteria for such training.

—PERCY W. GATZ, lecturer and technical assistant in music and music education, Teachers College, Columbia University, New York City.

AFM Cooperation

Mosr symphony orchestras have to seek extra funds to maintain their organizations, beyond the income from endowments and the sale of seats. I was surprised and pleased the other day to find that the Local No. 4, Cleveland Federation of Musicians of the American Federation of Musicians, had presented a check for \$2,500 to the Cleveland Orchestra and earmarked their gift for the Children's Concerts, stating their contribution was "in recognition of the orchestra's fine educational program—particularly the Children's Concerts—which have set a program for the world."

Lee Repp and Don Duprey, president and secretary-treasurer of the organization, have been most cooperative in regard

to the entire music program in the schools, and provide an outstanding example of the cooperation possible under a clearly understood code of ethics in which the schools and the Union are thoughtful of each other's needs.

—RUSSELL V. MORGAN, director of music, Cleveland Public Schools.

America

IN RESPONSE to a letter from L. P. B.* I have done considerable research, both because of your interest and because William Tuckman and I have been working on a book concerning the development of music in America. We find that Samuel F. Smith wrote at least eleven stanzas for "America." The two relating to schools are:

*Our glorious Land today,
'Neath Education's sway,
Soars upward still.
Its halls of learning fair
Whose bounties all may share,
Behold them everywhere
On vale and hill!*

*Thy safeguard, Liberty,
The school shall ever be,
Our Nation's pride!
No tyrant hand shall smite
While with encircling might
All here are taught the Right
With Truth allied.*

You will be interested to know that Bartlett in his book of "Familiar Quotations" has selected as most representative of Samuel F. Smith's poetical writings the first and last of the usually-sung stanzas, and also the first of the two school stanzas quoted above.

—PETER W. DYKEMA, Professor Emeritus, Teachers College, Columbia University, New York City.

*L. P. B. wrote: "In the song 'America' there were originally two or three stanzas not included in the usual publication. Two of these stanzas have to do with schools. Can you tell me where I can find a copy of these?"

Doctor of Music Degree

READ with much interest the item listing the colleges and universities giving advanced degrees* in music. A source that contains much additional information on this matter is a book called "American Universities and Colleges," 1948 edition, edited by A. J. Brumbaugh and published by the American Council on Education, Washington, D. C. The price is \$8.00. Some of the schools listed therein which you did not include are:

Cornell University, Ithaca, N. Y.
University of Pennsylvania, Philadelphia
Western Reserve University, Cleveland, Ohio
Claremont College, Claremont, Calif.
University of North Carolina, Chapel Hill
University of Southern California, Los Angeles
Union Theological Seminary, New York, N. Y.
Radcliffe College, Cambridge, Mass.
Boston University, Boston, Mass.
University of Washington, Seattle
Yale University, New Haven, Conn.
University of Nebraska, Lincoln

—J. TATIAN ROACH, Educational Director, Music Publishers Holding Corporation, New York City.

[The Music Education Research Council is now completing a survey of all collegiate institutions in the United States and will soon release a list of those institutions offering a program of studies leading to a doctorate. In passing, it should be noted that the doctor of music degree is not usually considered an earned degree in the United States but is given *honoris causa*.]

*Doctor of Music

Song Records for Basic Music

LESTER S. BUCHER

THE emerging pattern of practices in music education seems to indicate that elementary school music will increasingly be taught by classroom teachers, with probably only periodic or occasional assistance from a music supervisor, consulting teacher, or other music resource person. Many teachers feel inadequate to teach music because of lack of background and have confined their classroom music to the singing, which is frequently inaccurate, of a few familiar songs. For this reason, and also because of the value of records as a practical classroom tool, there has been a growing need for more recorded song materials to accompany elementary classroom music texts. Song records open up whole new vistas in music teaching through a quantity and range of song materials which are usable in many ways and for many purposes.

Every child in every classroom can be helped to sing—some artistically, all in a way satisfying to them. Teachers, even though they may sing quite acceptably, are recognizing the worth of song records in the classroom; those who have had little music training and experience are finding records useful also in building their own musicianship, through the chance to hear an exact and artistic performance of songs while observing the notation. Comparatively few teachers can provide as superior examples of tone, diction, and interpretation of mood as

can be found on good records, or as suitable and well-played accompaniments.

Song records are used in a variety of ways. A "direct" use consists of allowing children to hear songs directly from the phonograph, thus using a substitute for the teacher's voice. By this means, the teacher's task of learning new songs to present to the class is greatly diminished. It is emphasized, however, that teachers should be familiar with songs before playing them for the class, and have in mind specific points for listening.

Another use is "indirect," and relates in a larger way to teacher planning. Here teachers use records as aids in preparation, but use their own voices in the actual teaching. Song records thus used reduce time of teacher preparation and insure greater accuracy in singing, while at the same time giving teachers experience in reading music notation and interpreting it.

A third use exists in making these records available to children, with a phonograph, at times when they may not be otherwise occupied. In classrooms where this is a practice, children may often be seen playing these records, following the song from books, and singing along. Recess periods, study intervals when other work is finished, and other free times give opportunities for this use. Song records which include a broad range of materials and which are usable by elementary school teachers can practically insure at least a minimum music program in every classroom.

The new series* here reviewed represents the first achievement of recorded song materials for a complete basal music series, and provides new opportunities in music for many teachers and children. Each song book, Two through Six, is accompanied by an album of Decca Vinylite records containing from fifty-one to sixty-six songs of all types, including song stories, songs of seasons and special days, singing games, songs of other lands and peoples, and many more. Every song is a new and fresh experience, and demonstrates standards of singing which children, individually and groupwise, can emulate. The scope of the records is progressively widened, however, beyond just song singing. Ways of building rhythmic understanding through bodily response are effectively presented, as are "tonal pattern" procedures for developing power in note reading by relating musical tones and notation. The organization of the records will be useful and helpful to teachers: teaching suggestions and listings of songs with page numbers are included in each album, and the selections are effectively grouped around basic themes and areas of interest, around topics which are meaningful and close to the over-all school program.

*Song Records for the American Singer Series. New York: American Book Co. Record albums: Album 2: 4 ten-inch records containing 55 songs, for Book 2. \$6.33. Album 3: 4 ten-inch records containing 51 songs, for Book 3. \$6.33. Album 4: 5 ten-inch records containing 60 songs, for Book 4. \$7.77. Album 5: 5 ten-inch records containing 61 songs, for Book 5. \$7.77. Album 6: 6 ten-inch records containing 66 songs, for Book 6. \$9.16.



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(A Cappella) 22
- 6522 **TE DEUM,** C. E. Fouser
(Mixed) 25
- 6329 **PRAISE MY SOUL, THE KING OF HEAVEN,**
Pike (Mixed) 12
- 6315 **GOD OUR HELP IN AGES PAST,** Pike (Mixed) 12
- 6304 **ALLELUIAH,** Nyvall
(Mixed) 15
- 6326 **LET THE EARTH BE GLAD,**
Jessop (Mixed) 12
- 6427 **BE OF THE SAME MIND ONE TOWARD ANOTHER,**
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Report of Tour

READERS will be interested in the "Report of Studies and Observations" submitted to UNESCO by Henri Geraedts, professor and director of the Department of Music Education of the Hague Royal Conservatory of Holland. Mr. Geraedts traveled from February to July 1949 through the United States (five months) and Great Britain (one month), as a UNESCO fellow.

From the point of view of a foreign music educator looking at the United States, the report is most interesting; an idea of its coverage can be gained from a list of the section headings: A General View; The Training of the Music Teacher; The Practical Work in Music Teaching; Contacts; Books; Administration of the Fellowship; Concerning the Principles of UNESCO; List of Institutions Visited in the United States, and Short Visit to the United Kingdom.

Excerpts: "In view of my specific position, viz. as leader of the department of music education at the Royal Conservatory . . . I was especially interested in: (a) the training of music teachers for schools, and, in the first place, the training courses for music teachers at secondary schools; (b) the practical work in music teaching in all phases at elementary schools, junior and senior high schools.

"Before formulating my ideas about musical education in America and summing up the experiences and impressions of my tour, I should like to stress one very important factor. A factor which

MENC members will remember that Mr. Geraedts, Frank Callaway, and Ivar Benum were among the foreign visitors attending Division conventions last spring. A letter from Mr. Benum appeared in the January JOURNAL. Persons wishing copies of Mr. Geraedts' report may secure them by sending self-addressed envelopes with nine cents postage to the Music Educators National Conference, 64 East Jackson Boulevard, Chicago 4, Illinois.

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especially my countrymen should realize very closely, namely, that in the U.S. music is a part of the whole educational system . . . Naturally, it will be clear that this idea is closely connected with the way of life and thinking of a people, with the development and evolution which take place, and, in relation to the problem of education, it is a result of the human values that have been discovered in music education."

In his section on Contacts, Mr. Geraedts says, in part: "The assistance and cooperation experienced during the period of my Fellowship tend to make me very grateful. Moreover, I enjoyed a wonderful hospitality. Many and important contacts were made . . . A happy hand arranged my travelling route, a careful hand saw to the realization of the plan. To these happy circumstances I owe it, that, besides visiting so many institutes and schools, I could also attend three important conferences, namely: (a) the Eastern Music Educators Conference . . . (b) the Southwestern Music Educators Conference . . . and (c) the Second National Conference—United States National Commission for UNESCO."

"The first conference of MENC took place when I was only at the beginning of my exploring expedition. Consequently, this conference has not only exerted great influence on the further development and composition of my travelling route, but it became at the same time a center, a focus around which many possibilities arose . . . But my greatest satisfaction is to have received an insight in the work and endeavors of this tremendous organization. The programs and activities of the MENC are of the greatest importance for the advancement of music education, and I believe we have to look upon it as the representative and champion of progressive thought and practice in music education in the United States. The last few years international relations have been a part of the activities of the MENC pursuing two objectives: (a) the promotion of international good will and understanding in the field of music education, and (b) the utilization of the international contacts in the field of music education for the advancement of peace and understanding throughout the world."

"It is especially in connection with these international and intercultural relations that I hope the contact with MENC may be established and a profitable collaboration developed between the MENC and institutions and persons in my country. I should consider it an honor to modestly contribute to this collaboration . . ."

Regarding UNESCO, Mr. Geraedts, in stressing the importance of exchange of teachers through UNESCO, wrote in part: "Of course this should be arranged on a basis of reciprocity, but especially by establishing contacts between experts from the United States and the age-old music culture of the European countries. In conversations with musicians and music teachers, I learned that nearly nothing is known about Dutch composers and their work . . . Nor was there any notion about the excellent professional musical training at our conservatories and music schools. People had no idea about the lines along which musical life is developing in our country. Only a few specimens of the Dutch folk-songs are known, and of these not even the best and most valuable . . . How valuable would it be to send music teachers, supervisors in music education and young musicians also—to European countries! . . . It would mean aid and assistance for us, broadening of their outlook for them!"

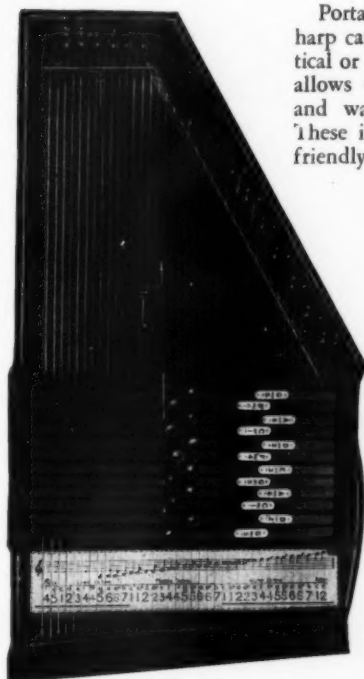
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Music Educators National Conference **The Collegiate NEWSLETTER** of the Student Membership and Student Activities Project

The Faculty Sponsor

WHEN THE STUDENT MEMBERSHIP and activities program for the Conference was first proposed, the only workers thought of were committee members working at the state, division, and national levels. While it was recognized that each institution would need a faculty sponsor, not too much was said about the importance of the work of these teachers. The results of the first three years of formal activity for the student program have shown the tremendous responsibility and influence which belongs to the faculty sponsor. Looking at it from the outside in, one can see that the faculty sponsor is the person through whom the students can be reached. Without the active co-operation and support of the faculty sponsor, no Conference program or message could reach the students.

Looking at the matter from the inside out, one can see that from the point of view of the student, much that he knows about the Conference and its activities comes through the faculty sponsor. It becomes the faculty sponsor's responsibility to interpret clearly the purpose and significance of the Conference itself and of its many varied activities. The faculty sponsor's responsibilities do not end at this point, for it becomes his responsibility to reconcile the suggested activities of MENC Membership Activities with the rules and regulations of the institution of which he is a faculty member.

Many activities having to do with Conference activities away from the campus must have special arrangements, and permission must be secured for absence from classes. It is the faculty sponsor's responsibility to obtain the names of students who wish to become members, and, very frequently, to act as treasurer and bookkeeper in connection with the collection of membership fees. All of these responsibilities, together with much correspondence, make the work of the faculty sponsor a very arduous one.

Many active student groups have attempted to lighten the load of the faculty sponsor by assuming the initiative in planning and carrying out their own activities, and this is as it should be. Such activity on the part of students does more than relieve the faculty sponsor—for in a sense these activities have great personal, professional, and educational value to the students so engaged.

Ohio Chapters

AT THE state meeting of the student membership groups held in Columbus, Ohio, during the Ohio Music Education Association Convention, the student membership chapters constitution was changed to a set of by-laws. In twelve sections, the by-laws cover purpose, officers, duties of officers, election of officers, membership, board of control, amendments, and meetings.

Mississippi Report

IN October 1949 at the Mississippi State College for Women, Columbus, Student MENC Chapter 235 was formed under the sponsorship of Juliaette Jones, director of music education. Of the chapter, Miss Jones writes: "The picture" gives a small idea of the pleasure nine young ladies from the deep South are finding in being associated with the MENC and their state organization, the Mississippi Music Educators Association. They find wonderful reading in the JOURNAL and are greatly inspired by the articles written by veterans of the teaching field. At present, the chapter members and their sponsor have finished making plans to attend the MMEA meeting in Jackson in March, and they hope to be able to attend the MENC Convention in St. Louis. In our chapter at MSCW (Mississippi's Sweetest Collection of Women), the Junior Class has been the first class to join; the Juniors then continue their membership through the Senior year and, after graduation, will become full-fledged members of both the MENC and the MMEA. Two members will graduate this June, but there will be new ones to join next year—so our membership will almost be doubled in 1950-51. We are 100 per cent in membership this year."

"Girls in the picture are: standing, Mary Ann Ponder, Betty Sue Gates, Josephine Sheedy, and Dora Williams; seated on floor, Mary Craft, Jane Alexander, Orthal Bates, Edna Earle Davis, and Mary Claire Sugg. Miss Jones is at the piano.

Student Alertness

THE FACT that students of music education are alert to what is going on in the field and have the ability to formulate definite opinions on current musical activities and events is proved time and again by reports received from over the country. Chances for students to report their findings to other interested persons—and to receive, in return, the opinions and findings of other students—are furnished in abundance by MENC student chapters. With faculty guidance in the informal atmosphere of a student chapter, eager students can air their opinions and express their ambitions—and have these "pointed in the right direction" by an understanding sponsor.

An example of student alertness and eagerness to "drink up" all possible from a situation is a report recently received from Marvin H. Cornwall, a member of Student Chapter 250, North Central College, Naperville, Illinois, and a student band director at East Aurora, Illinois. After describing in a two-page summary his impressions of the Mid-West Band Clinic sponsored by the Vandercook School of Music in the Morrison Hotel, Chicago, he said: "It was indeed an experience just to see and hear these bands and their directors perform. The guest conductors also showed many individual characteristics and styles. It



Student Misses from Mississippi



Student Chapter 279, Arkansas State College

was my great pleasure to meet and shake hands with some of the very finest men—Mark Hinsley, Paul Yoder, Clarence Sawhill, William Revelli, Forest Buchtel, H. E. Nutt, and others. . . . There were some persons present who did not seem to realize the opportunity available to them and spent their time conversing and thus missed a very fine presentation.

"In the final evaluation, the high school and college groups showed an unusually fine musicianship and ability. The clinics were for the most part well prepared and presented but there was one lack. There was no grade school band to appear. Perhaps in another and later clinic we might have a grade school band present some of the new grade band materials."

New Chapter 279

AMONG the new student chapters organized since the list of new chapters was published in the November-December issue of the JOURNAL is MENC Student Chapter 279 at Arkansas State College, State College, Arkansas. Harold C. Manor, head of

the Department of Music and sponsor of the chapter, writes: "Our local chapter plans discussions of articles and materials in the JOURNAL, with faculty members called in to lead selected programs. We have found this magazine to be even more stimulating when in the possession of each music education student. Many students come to us for further explanation and elaboration of topics there covered.

"Several of our members plan to attend the conference in St. Louis for at least one or more days. Perhaps in the future we can provide a place in the work of the Convention for student members. . . . Milton Trussler, state student membership secretary in Arkansas, is doing everything possible to have our colleges 100 per cent in student chapters."

The officers of the Arkansas State College Chapter are: President—George Shedd; vice-president—Paul Ripley, and secretary-treasurer—Alice Cochran. As shown in the picture, student members are: back row, Kenneth Renshaw, Ralph Bench, Roy Sisson, Joe McAllister, George Shedd, and Paul Ripley; second row, Harold Manor, sponsor, Betty



Ricks College Enthusiasts, Chapter 262

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|---|-----|
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| *HAYDN, Tis Thou to Whom All
Honor (SATB) | .25 |
| *LIEF (Arr.), He's Gone Away
(SSATBB) | .20 |
| *LIEF (Arr.), Sourwood Mountain
(SSATBB) | .20 |
| *LIEF (Arr.), The Wee Cooper of
Fife (SATBB) | .20 |
| PERGOLES, Agnus Dei (SATB) .. | .25 |
| SANJUAN, Canto de Cuna (SSA) | .25 |
| *VICTORIA, Tantum Ergo (SATB) | .20 |

band

- | | |
|--|-----------|
| *MOZART, Rondo | Grade III |
| *BERLIOZ, Recitative and
Prayer | Grade IV |
| *RAVEL, Pavane | Grade IV |
| *COWELL, Shoonthree . . . | Grade V |
| *WEINBERGER, Czech
Rhapsody | Grade V |
| *SHOSTAKOVITCH,
Alleretto | Grade V |

orchestra

- | | |
|---|-----------|
| *MUFFAT, Suite I (string
orch.) | Grade III |
| *PURCELL, Abdelazer Suite
(string orch.) | Grade III |
| *PERGOLESI, Concertino in
G (string orch.) | Grade IV |
| *THOMSON, The Plow that
Broke the Plains | Grade IV |
| *ARNELL, Canzona and Ca-
priccio (string orch.) .. | Grade V |
| *SOWERBY, Concert
Overture | Grade VI |

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Student Forums in California

STUDENTS at the University of Southern California, Los Angeles (Student Chapter 36), have been holding forum meetings of high quality. At the December meeting, Clarence Sawhill laid down several important guides to successful teaching: (1) be sure you want to teach; (2) adjust yourself to the community; (3) be well equipped; (4) build up the community culturally; (5) be sincere, and (6) be loyal. Mr. Sawhill stressed the value of well organized notebooks with all types of information and attendance at as many clinics and demonstrations and concerts as possible.

The January meeting featured three instrumental teachers—one elementary, one junior high school, and one high school—in a discussion of problems common to the three levels, followed by an open discussion.

Naperville Student Member Reports

CHAPTER 250, North Central College, Naperville, Illinois, has outlined an active program to be carried out through the school year. The big program is to provide service to the community. To prove the chapter is not just theorizing, two members are directors of junior choirs, one is song leader for the Lions Club, one is director of a factory chorus, and several are church choir members. Marci Wyle is the sponsor of the group.

To carry this service into the school system, the chapter is planning to give three music programs in public schools during the second semester. Also on the agenda is the plan to interest high school students in the teaching profession.

Naturally, the growth of the chapter is of importance. Many students are looking forward to attending the convention in St. Louis in March.

—ROBERT HOFFMAN

Ricks College Is Enthusiastic

STUDENT CHAPTER 262 at Ricks College, Rexburg, Idaho, has had a lively group since its organization last fall under the sponsorship of John M. Anderson. Members shown in the chapter photograph are: back row, John M. Anderson, faculty sponsor; Jay Campbell, president; Scott Williams, Leland Archibald, Reed Payne, Darwin Oswald, and Howard Moon; front row Bernice Merrill, Donna Williams, Barbara Grover, Mary Walters, secretary, Marjean Armstrong, Marie Woolf, and Mary Louise Lyons.

Minnesota Clinic

MINNESOTA MEA Mid-Winter Music Clinic was entertained at the University of Minnesota February 10-11. In the picture below, some of the student members are seen talking things over with Robert W. Winslow, University of Minnesota, Clinic manager; Harriet Nordholm, Austin, MMEA president; C. V. Buttelman, Chicago, MENC executive secretary, and Ronald Gearman, State Teachers College, Bemidji, state student membership secretary, state chairman for the Committee on Piano Instruction, and chairman of the student meeting at the Clinic.

Intercollegiate Folk Chorus Formed

THE North Central Division of the MENC Folk Music Committee, after numerous requests from student chapters, sponsored a North Central Intercollegiate Chorus as one of the events at the International Folk Festival on the campus of Wilmington College, Wilmington, Ohio. Charles C. Hirt, director of choral organizations of the University of Southern California, Los Angeles, was the guest conductor of the program which was given Sunday, March 5, in cooperation with the Ohio All-State High School Folk Symphony (Ralph Rush, conductor).

Since Friday, March 3, was International Day, foreign students studying in Ohio colleges and universities were invited to present the programs and feature



Minnesota Student Members and Guests

their native music, folk dance, folk drama, etc.

Also among Festival events was the Ohio All-State High School Folk Music Chorus; two music educators banquets; a lobby sing; a music educators party, and a dance for music educators and Festival participants.

Chapter Reassembles

THE FIRST regular assembled social meeting of the music department held since 1947, when the "Appolonian Club" was discontinued, was held at Nebraska State Teachers College, Kearney, on January 5, 1950. Student Chapter 76 at that institution had been receiving the JOURNAL but had not been assembling in regular meetings in the interim.

At the meeting, the following officers were elected: President—Donald E. Zimmerman, a Junior, of Kearney; vice-president and program secretary—Otto Vap, a Junior, of Dewese; and corresponding secretary—Alexandria Kappas, a Senior, of Kearney. T. Scott Huston, theory and piano instructor, is the sponsor of the chapter. The group is planning local and regional activities and readings in the JOURNAL.

Letter from California

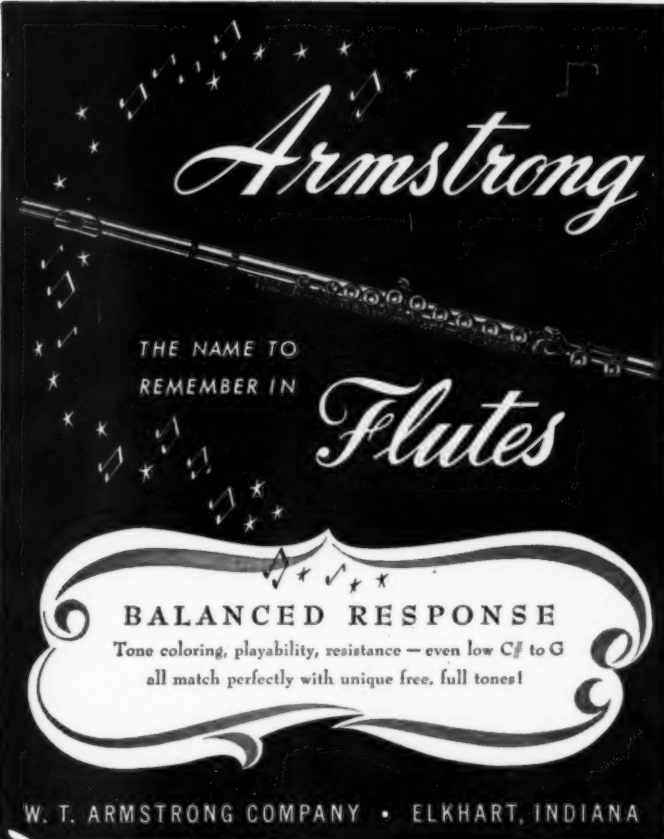
NEW STUDENT MEMBERS of the Music Educators National Conference from Fresno State College, Fresno, California, attended their first professional meeting recently. They were surprised, interested, and inspired. Their enthusiastic reports back to those members who could not attend have served to increase professional interest and attendance in future Saturday clinics and meetings.

At the local election of student officers at Fresno State, Mary Kohler, of 1625 College Avenue, Fresno, was chosen president. Mary is completing her general secondary credential requirements and she attended the California-Western Conference in Sacramento. She is a charming young woman, a natural leader who can serve with ease and confidence as a hostess at our student receptions at the various affairs we sponsor. In our first cabinet meeting we outlined our monthly programs for four months.

Our Southern Section meeting was held in Los Angeles last December. If you do not know California, it may interest you to know that we traveled about 300 miles to get there. At that meeting we met other student members from southern California.

One of the interesting things we have done at our meetings has been to review audio-visual aids, especially motion pictures in music education. We have to schedule the films far in advance, but we have chosen the day in the month when our meetings fall to accomplish this.

The senior members of the MENC are trying to promote the use of the Standard School Broadcast for the listening experience in the public schools, so we will get a transcription from the County Visual Aids office and listen to one of the recent programs. Most of our students cannot hear these at the regular hour of broadcasting because of class conflicts. Also, new recordings can be heard and reviewed, and a field trip to a near-by rural school within the



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county may be planned. The possibilities for a live program are really endless.

If we should have a panel of music education experts and student leaders at the next conference we have, will you suggest some timely topics for us to

consider? Also, I am sure our new president will welcome ideas for our local meetings.

—LYLLIS LUNDKVIST, California-Western Division Chairman, Student Membership and Student Activities Committee Project.

Music Educators Journal

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PICTURES IN THE NEWS

(From top down)

PENNSYLVANIA Forensic and Music League presented to M. Claude Rosenberry, chief of music education for the state, a special medallion at a banquet in Harrisburg last fall (item on page 45, November-December Journal). Admiring the award are: J. Leon Ruddick, supervisor of instrumental music, Cleveland Public Schools; Mr. Rosenberry; Louis G. Wersen, director of music education, Philadelphia Public Schools, and Theodore M. Finney, University of Pittsburgh, editor, *Bulletin of the Music Teachers National Association*. It may be noted that this picture of Mr. Ruddick was one of those taken most recently before his sudden death (see page 59).

ILLINOIS Community Music Workshops have been successfully carried on through efforts of the leaders pictured: front row, Fred C. Hunt, state coordinator, Illinois Federation of Music Clubs; Mrs. Charles A. Pardee, state president, Illinois Federation of Music Clubs; Forrest L. McAllister, director of Research and Community Service, American Music Conference, and Mrs. V. C. Shaul, workshop chairman, Champaign-Urbana. Back row: Paul Painter, director of Extension Service, School of Music, University of Illinois; James K. Van Slyke, music specialist, Agricultural Extension Service, University of Illinois; Ethel Wilbur, state organizer for total music, Illinois Federation of Music Clubs, and Mrs. J. W. Heylman, national music chairman, National Congress of Parents and Teachers Association.

MINNESOTA Music Educators Association official group at state clinic, University of Minnesota, February 10-11. Pictured: left to right, Earl Bohm, St. Louis Park, secretary-treasurer; Robert W. Winslow, University of Minnesota, Clinic chairman; Florence Williams, Worthington, MMEA vice-president (elementary-rural); Harriet Nordholm, Austin, MMEA president; Hugh Gibbons, Clinic assistant chairman; Carl Thompson, Bemidji State Teachers College, MMEA past president, and Daniel Campbell, Brainerd, MMEA vice-president (band). See item in Student Newsletter.

FLORIDA bandmasters Al G. Wright (left), conductor of the Miami Senior High School Band, and Howard Swyers (right), conductor of the Palm Beach High School Band, get some tips from Howard Hanson, director of the Eastman School of Music, Rochester, New York, on the playing of his "Nordic" Symphony. The second movement of the symphony is required for Class "A" State Band Contest in Florida.

WISCONSIN All-State High School Band was awarded a mock trophy at the conclusion of the adjudication clinic which was a popular feature of the Mid-Winter Music Conference held January 5-7 at the University of Wisconsin. Sponsored by the University's School of Music headed by Leland A. Coon and by the School of Education under the direction of John Guy Fowlkes, in cooperation with the Wisconsin School Music Association and the State Department of Public Instruction, the Clinic drew over 300 music educators. Seen examining the trophy are: left to right, Frederick Ebbs, band director, Baldwin-Wallace College, Berea, Ohio, and director of the All-State Band; C. V. Buttelman, executive secretary, MENC; Emmert R. Sarig, director, University of Wisconsin Bands, and chairman of the Clinic Committee; Lloyd Schultz, state supervisor of music; H. W. Arentsen, president, Wisconsin School Music Association; Russell T. Paxton, music director, Arsenal Technical High School, Indianapolis, and conductor of the Clinic Teachers Chorus; Newell Long, Indiana University, president of the MENC North Central Division, and Henry Nelson, music director, Superior (Wisconsin) Public Schools.



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Have You Seen But The White Lily Grow— <i>Davis</i>15
Hymn Of Youth— <i>Waring</i>20
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Instrumental

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Chorus and Band		
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Processional— <i>Savino Greissle</i>		
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Procession March— <i>Gailliet</i>		
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